A window open on the world

The UNESCO Courier

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THE ARTS AND MAN

Photo © Marino Benzi - Asa Press

TREASURES OF WORLD ART

34

From Mexico's ancient past

One of the great enigmas of Mexican antiquity is the civilization of the Olmecs which grew and flourished for 1,600 years (800 B.C. to 800 A.D.) in the coastal regions of the Gulf of Mexico. The Olmec civilization produced a wealth of artistic works, including monumental sculptures, bas-reliefs, stone masks and figures and ornaments carved in jade. The Olmecs, whose name means "people from the country of rubber" (a plant which grew on their lands) evolved a system of arithmetic, developed hieroglyphic writing and devised a system of reckoning time which became one of the most accurate calendars known. Worshippers of fire, the dead and an animal god, the jaguar, the Olmecs were the first to depict the sun in the form of a human head with strands of hair symbolizing rays of sunlight. This figure of a young man—a nobleman or a priest—is a detail of a relief carved on an Olmec altar, from the museum at La Venta, State of Tabasco, Mexico.

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Editorial Offices
Unesco, Place de Fontenoy, Paris 7e, France

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Assistant Editor-in-Chief
René Caloz

Assistant to the Editor-in-Chief
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Layout and Design : Robert Jacquemin

All correspondence should be addressed to the Editor-in-Chief in Paris

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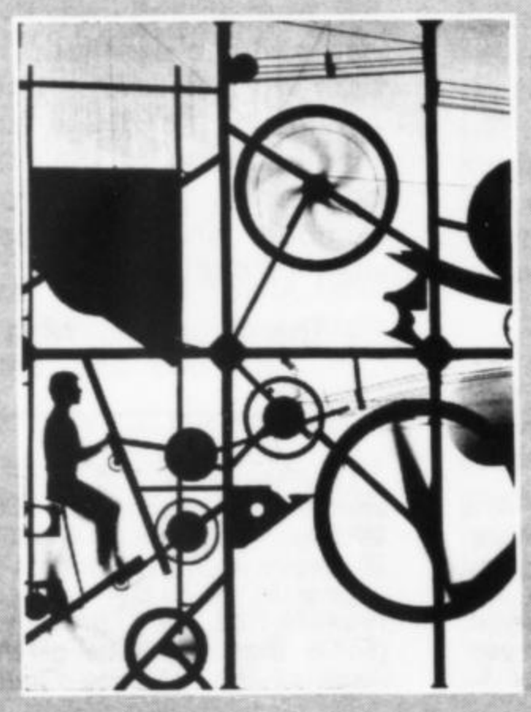

Cover photo

Stage curtain designed by the Swiss sculptor Jean Tinguely for "L'Eloge de la Folie" (In Praise of Folly), a ballet by the French choreographer and dancer Roland Petit. First presented in 1966, the ballet is a humorous satirical skit on modern life in nine parts (among them, "Advertising" "Women in Power", "Pills" and "The Machine").

Photo © André Morain, Paris

THE ARTS AND MAN

Nine of the world's most respected authorities in the plastic arts, architecture, the crafts, industrial design, literature, theatre, cinema and music discuss the rôle and functions of the arts in society, in a forthcoming Unesco book, "The Arts and Man". In the article below, d'Arcy Hayman tells why Unesco has felt the need for a book of this kind which describes the many functions of the arts, explaining these functions in terms of the art disciplines, professions, traditions and art forms which have evolved throughout man's history. She quotes salient passages from chapters written by Sir Herbert Read (U.K.), Pier Luigi Nervi (Italy), Basilio Uribe (Argentina), Richard Buckminster Fuller (U.S.A.), André Maurois (France), William W. Melnitz (U.S.A.), Grigory Kozintsev (U.S.S.R.), and Yehudi Menuhin (U.S.A.). On page 15, we publish the chapter by Mme Kamaladevi Chattopadhyay on The Crafts as an Embodiment of the Great Folk Tradition.

Photo © Le Figaro, Paris

by d'Arcy Hayman

UNESCO will shortly publish an unusual book entitled "The Arts and Man" (1). It must be understood at the outset that this is not an "art book" in the ordinary sense of that term. What this book is about is that aspect of man's nature, that facet of his intuition and inventiveness which we can call the aesthetic realm. This unique work concerns itself with the arts inasmuch as they are the natural manifestation of the human spirit, and conversely as they provide the forms, symbols and languages which serve man in endless ways.

"The Arts and Man" is about the aesthetic nature of man, the aesthetic sense of men, women, youth and children, of all nations, socio-economic and ethnic groups, every human individual on this earth. A major objective of this publication is to give evidence in words and visual images of the way in which the arts embody the universal qualities of mankind as well as the endless individual and cultural differences which exist within the family of man.

The Universal Declaration of Human Rights affirmed for all mankind by the General Assembly of the United Nations states that "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts." The fundamental need for personal involvement in the aesthetic level of human existence is the underlying principle on which this right has been based; it is to this end that Unesco directs the attention of its world-wide public to the significant contribution

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(1) "The Arts and Man", to be published shortly by Unesco, has 196 pages, including 64 pages of black and white illustrations and 20 pages in full colour. Cloth bound, it will appear in the U.S.A. as a co-publication with Prentice-Hall Inc.; provisional price: $12.95. (Fuller details will be given in a forthcoming issue of the "Unesco Courier").

D'ARCY HAYMAN *has been head of the Arts Education Section, Department of Culture, Unesco, for the past nine years. Author and painter, she taught art history, aesthetics and art education at the University of California, New York University, and Columbia University between 1950 and 1960.*

Blown up reproductions of paintings by Wassili Kandinsky are used here by a television producer to create a striking stage backdrop.

made by the arts to every part of man's life.

Unesco's book attempts to analyse and describe the ways in which the arts in their various aspects and manifestations serve the human objective. At the same time, it is concerned with making a comprehensible description of the many functions of the arts, explaining these functions in terms of the art disciplines, professions, traditions and art forms which have evolved throughout man's history.

The book covers a vast area; it gives attention to the whole range of arts disciplines, including drawing, painting, sculpture, crafts, architecture, industrial, graphic and environmental design, literature, theatre, cinema, and music. It examines and documents these art areas at many different levels of production and participation, including that of the professional artist and consumer and audience for arts, the art of the child, folk arts, and other cultural forms in which the arts play a vital rôle.

Unesco, which reflects and acts upon the trends and directions of its 125 member nations, publishes this book in a time of great change within all of man's activities. Einstein gave words and numbers to the cosmic principle: "the only constant is change." Our own time is marked not only by constant change, but by what may some day be seen as a period of more rapid and profound change than man has ever before experienced. Let us consider here a few of the fundamental changes now taking place which directly affect the arts and man.

. We live in an age of melting frontiers, of dimming boundary lines; this is true within socio-political contexts and also applies to nations, religions and surely to those human disciplines which for an artificial time in our recent history have been isolated one from the other.

Man has actually made a circular journey through time; he came from integrated tribal units in which the arts and sciences were fundamental and inherent qualities of his everyday life; he went through a time of ever increasing specialization, compartmentalization, in which city-states and then nations, religious sects and even the various human disciplines were at war with one another; and now he begins to search for ways of finding a new form of integration: internationalism, universalism, ecumenism, interdisciplinary, inter-cultural action.

It is quite obvious that the technology of our time, sometimes produced as the result of certain specialization, leads us with almost a will of its own towards generalization. Man intuitively accepts the rôle of specialist only as a transitional measure which will allow him to make the technology that will liberate him from the necessity of doing the repetitive, monotonous

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A circular journey through time

tasks which until now have kept him enslaved. The electronic and mass produced "brain" of the computer, will (let us hope) allow man to return to his original rôle of creative, comprehensive thinker.

The arts do not exist in a vacuum: they reflect and embody even the most subtle change experienced by man. New forms of transportation and communication give to man the power to penetrate cultural and intellectual barriers which in other times remained impenetrable by all but a precious few.

WE live in exciting times and we see amazing things: the young generation of artists is especially blessed by the riches laid at its feet. Springing from Liverpool, the Beatles were first nourished by American Rock and Roll and folk music, the source of which was African and Elizabethan rhythms and songs interpreted by Negro slaves and Ozark mountain dwellers; then they were touched by the electronic music and sound of their time as well as by such ancient classical musical forms as the Indian Raga.

The resulting music of this young group as well as of other inventive "pop groups" throughout the world today is often startling, sometimes shocking, but always rich and rewarding in its creative imagination and revolutionary musical ecumenism.

The new film makers in Czechoslovakia are experimenting with dramatic art forms born of the union between the traditional theatre arts and products of modern technology. Their recently invented Polyvision produces its fantastic effects with twelve cinema projectors and twenty-eight slide projectors working simultaneously to produce a single image.

The intricate system of Diopolyecran involves one hundred and twelve movable cubes, each cube making use of two slide projectors simultaneously and all in all requires five thousand electronic signals to operate it each second.

The Kinoautomat extends its dimensions to vast audience participation in the actual creation and direction of the story or plot of the programme by taking into consideration the thoughts, feelings and desires of each member of the audience attending the performance. This audience participation and direction is made possible through the use of the computer.

The architects of today are influenced by many historical periods and cultures other than their own, the strong and monumental styles of feudal Japan, the ornate and elegant forms of Arabic architecture, are some of the sources of inspiration in contemporary Western architecture.

Structural elements which can be assembled overnight into such forms as the geodesic dome reaching the size of skyscrapers and beyond, point to new directions and provide solutions to architectural problems in the Space Age, at the same time producing radical aesthetic change and innovation.

And the architect himself is changing: he can no longer be confined to the designing of isolated buildings; he has become concerned again with man's total environment, expanding into the fields of city planning and environmental design.

The painter and sculptor too are reaching out beyond their canvas frames and marble blocks. It becomes ever more difficult to label a work of art in our time; one can hardly distinguish between the new three-dimensional paintings and sculpture, between walk-in sculptures and architecture, or between painting and music, sculpture and theatre, as the visual arts take on audio and theatrical dimensions and vice versa. The boundary lines are dimming, the labels are fading.

Marshall McLuhan reminds us that we are entering a "post literate" and "post linear" stage in our evolution. As our thought is conditioned, to some extent, at least, by the medium through which information comes to us, we can quickly see that these multiple visual images, these inter-media contacts, these total environments and spontaneous "happenings", make differences in the way we learn, think and finally act.

Other changes are taking place which also affect artists, the arts and the relationship between these and what we call the general public, the consumer, the audience for the arts.

In traditional societies, there is no separation between the public and the arts: all members of the tribe or the village community take part in the popular theatre, participate in the dance, sing and play musical instruments, decorate the home and utensils. There is no need here for museums in which to appreciate the arts, in which to view the arts behind glass partitions; for art objects are the objects of everyday use and are familiar as ceremonial forms and symbolic images.

In modern technological societies, man is now searching for ways to reintegrate the arts in society, to associate the public more closely with the cultural life of the community. This is needed as a result of the long and artificial separation between the arts and their public which began with the age of specialization.

The point at which man finds himself today is a point of departure. In man's future home among the stars and galaxies, his measurements, his horizon, his entire perspective will be altered. The universal environment will bring changes in man's relation to earth and man's relation to man. Human communication will become ever more complex and difficult. Social structures will change and all of the established human institutions will be altered in some way.

Because man's aesthetic nature is a reflection, a manifestation of all of the other aspects of his personality, it is especially important that an examination now be made of those ways in which the arts function in the life of man and contribute to his well-being and continuing evolution.

IT is in this time of profound and rapid change in the history of man that Unesco's book, "The Arts and Man," is required and issued. It is a book which speaks about the arts and man, telling its story in both verbal and visual images. The words are spoken by some of the world's most respected contemporary authorities in the arts and in some cases by the artists themselves.

Sir Herbert Read, the distinguished British art historian and critic, who completed the opening chapter of the book for Unesco not long before his death, envisages art and society as the view that contemporary civilization is in danger of becoming "aesthetically impotent" due to "alienation" or the progressive divorce of human faculties from natural processes, scientific rationalism which tends to destroy the mysteries of holiness and beauty, and growing mass systematization which is inimical to art, the arts being the products of individuals.

The author here offers one solution: "education through art," which recognizes that art is a binding force in society, and that the absence of this element has fatal consequences for civilization. Sir Herbert says:

▼ "...Very few philosophers, though Plato is one of them, have seen that art and society are inseparable concepts—that society, as a viable organic entity, is somehow dependent on art as a binding, fusing and energizing force. . . Art is eternally disturbing, permanently revolutionary. It is so because the artist, in the degree of his greatness, always confronts the unknown, and what he brings back from that confrontation is a novelty,

a new symbol, a new vision of life, the outer image of inward things. . . I believe that there is only one way of saving our civilization and that is by so reforming its constituent societies that, in the sense of the phrases already defined, the concrete sensuous phenomena of art are once more spontaneously manifested in our daily lives. . ."

Kamaladevi Chattopadhyay, who once worked with Gandhi and Nehru to develop India's great indigenous arts, speaks of the crafts as the creation of ordinary people, part of the flow of events of the common life. She sees no real dividing line between the so-called "fine arts" and the crafts, both being expressions of the human spirit in material form. Drawing upon the ancient traditions of the East, she points out that the craftsman, like any other artist, is engaged in a total operation involving the emotions, the mind and the body, and that he is seeking rhythm, form and harmony for life through art (her text appears on page 15).

Pier Luigi Nervi, the noted Italian architect-engineer, speaks of the architect and his rôle in contemporary society, and he calls for a return from what he describes as architectural discussion and theory, which has little to do with the physical world and human need, to the appropriate and responsible job of the architect: the art and science of constructing buildings which are adequate in terms of durability, beauty and economy. Nervi says:

". . . Architecture is construction and as such it cannot evade obedience to all the objective limitations imposed by the materials it uses and to those laws, not made by men, which govern their equilibrium. Yet I firmly believe that implicit in this obedience are to be found the real seriousness and that independence of passing fashion that have always characterized true architecture, whether imposed by the specific qualities of the marble in the Greek temples or the massive brickwork of the Romans, the delicacy of Gothic, or the great structural possibilities of the materials and techniques of today that take up so marvellously well the daunting challenge of the problems of contemporary social and technical development."

The Argentine poet and director of Argentina's National Institute of Technology, Basilio Uribe, expresses his views about the twentieth-century discipline of industrial design which he sees as having a structural rôle to play

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Photo Unesco - Cart

"Man's ultimate leap, when approaching his God, is through music", writes the celebrated violinist Yehudi Menuhin in "The Arts and Man". "Man's ultimate release of exuberance can be through music, from drinking songs to dances... Music begins where words end", as this minstrel playing in a street of Cuzco, Peru, seems to be saying.

Photo © APN

ART ON THE MOVE

Photography enabled modern man to record fixed images of objects, persons and events to which motion pictures later restored natural life and movement. In nature all is movement and change, and even a motionless object such as a stone is subject to the varying interplay of light. Kinetic art has now taken its place alongside traditional art, with its use of mechanical movement and other elements such as air, light and water to achieve actual motion. Analysis of movement, from that of the stars to a hand using a tool, offers the artist a new vision of forms to incorporate in his compositions. Left, a kinetic work by the Soviet sculptor, A. Volguine, exhibited in Moscow in 1966. Right, photographic study of dance movements by the French photographer Max-Yves Brandily.

The new aesthetics of our Space Age

in the establishment of necessary relationships among the human environments: technical, economic, aesthetic, cultural. Uribe points out that:

▼ "... It is customary to speak of twentieth-century aesthetics in the same way as we might speak, for instance, of fourteenth-century aesthetics, although in fact it is evident that, in our century, the whole question has assumed different dimensions. If absolute time indeed exists, we are not aware of it; we apprehend it only in relation to space.

"As long as man journeyed on foot or on horseback and the world could not be encompassed, there was a sense in which one could talk about the sensitivity and perceptivity of a century as a whole; but things have now changed. Now that the impact of events is no longer confined to the region in which they occur, but is felt simultaneously over the whole face of the globe, now that traditional frontiers have been swept away by artificial satellites circling the earth every sixty minutes, now that computers can solve in a moment equations that once would have taken more than a lifetime to work out, what is the sense of talking about the aesthetics of a period whose extent can only be defined in relation to the space that can be traversed in that time?

"There is no one aesthetic pattern, no one way of understanding and appreciating the twentieth-century: the first fifty years of the century saw many such patterns, there have been countless others in the fifteen years or so that have elapsed between then and now, and many more will emerge in the years to come. The aesthetic theories of yesterday are already out of date, those of today are born obsolete, those of tomorrow will cease to ▲ apply even before they emerge."

Richard Buckminster Fuller, the American designer-philosopher-scientist-poet, who refuses to be put into any one professional category and prefers to be known as a "comprehensivist in an age of specialists", believes that all human beings are born "artist-scientist-inventors", but that life progressively squelches the individual's innate drives and capabilities. He calls for a new kind of education and social structure which encourages the development of man's intuitive-inventive-aesthetic powers. Richard Buckminster Fuller feels that:

▼ "... Children are all born with the equipment and capabilities of what is called 'genius'. They become sub-genius or de-geniused by virtue of the progressive frustrations of so-called 'growing up' (there being neither 'up' nor 'down' directions in the universe!) ... Aesthetics and intuition are the same but the first is the subjective and the second is the objective phase of the conscious-subconscious, threshold-crossing, communication system ...

"... The artist-scientist-inventors are the men who have gradually and now almost completely trans-

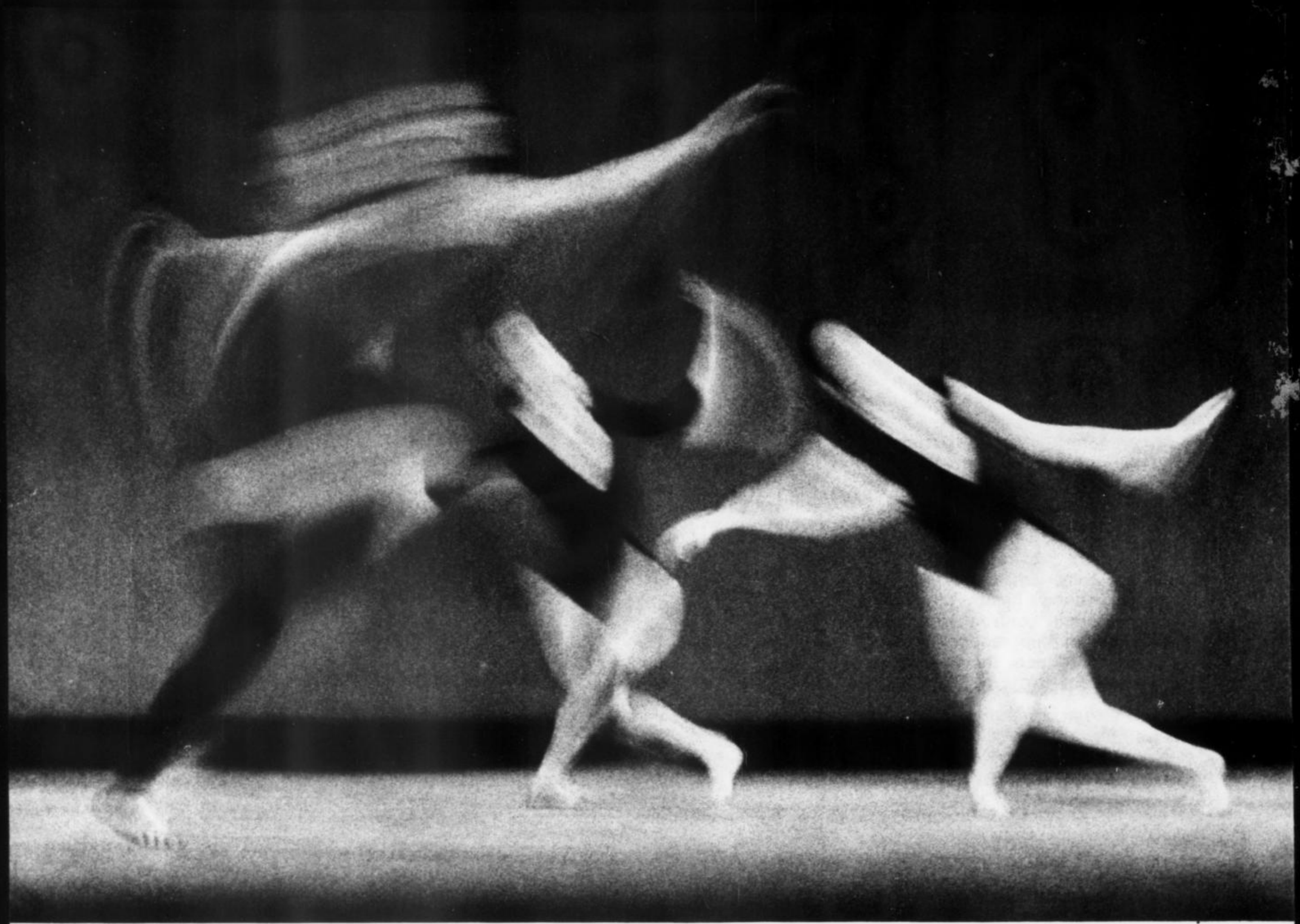

Photo © Max-Yves Brandily, Paris

formed the environment of man, by virtue of whose activity about half of all the problems to be solved to make 100 per cent of humanity physically and economically successful, have already been solved. . . I intuit that artist-scientist-inventors who have reached maturity without critical impairment of their original faculties will now become responsible for initiating and industrializing the remainder of technology-advancing inventions, for realizing the comprehensive physical and economic success of world man, and that with universal abundance, the warring, official and unofficial, will subside to innocuous magnitude. With that artist-scientist-inventors' accomplishment, humanity may, for the first time in history, come to know the meaning of peace . . .

". . . At this moment in history, heretofore preponderantly innocent and ignorant humanity, operative only with subconscious success, is being required by universal evolution, and led by the artist-scientist-inventors, to participate in increasingly conscious degree in humanity's evolutionary transition from a very local parasite on the planet earth to an energy-conserving intellectually effective universe man."

An author read and loved by a public far beyond his native France, André Maurois points to the great contribution made by the literary arts to the life of man, and demonstrates how the great authors, poets and playwrights have provided substance for the imagination, order for the mind, and a model for life. In this text which was among the last words he wrote in his long and productive life, André Maurois says:

". . . The superiority of literature over reality lies in the fact that a work of art allows what real life almost always forbids, that is, objective contemplation. True, we men and women of this frenzied age have, like the heroes of our novels, lived through war and peace; we have experienced love, jealousy and pity; but in what conditions? Doomed to immediate action, a prey to anger, fear or anxiety, we have lived our life without really understanding it. We have been constantly goaded on by the necessity for choice or action . . .

". . . The classical theatre of the ancients stirred the emotions of all the citizens of Athens or Rome. Everyone understood, everyone recognized himself. Great literature purified men and made them, I believe, better . . . Literature makes intelligible for us emotions which are not understood in real life.

"We spend our whole lives alongside parents, children, husbands or wives whom we scarcely know. Sometimes we imagine we do know them and suddenly their behaviour in a crisis reveals that our judgement of them was completely mistaken. We do not even know ourselves.

"Reality is shrouded in mist and eludes our grasp. I turn to analyse the reflection of some emotion on a well-loved face, but already that reflection has vanished like a ripple on the waters. Our own emotions are as changing as an April sky. But a well-constructed novel offers us characters who, though sometimes mysterious, are nevertheless always more intelligible than those of the real world, because they have been created by the mind of a man."

William Melnitz, who worked in the great theatrical movements of Berlin in the twenties, sees the theatre as a synthesis of many arts and skills which had their origins in the rituals, myths, religions, education and entertainment of all peoples of the earth. Melnitz puts forth the idea that:

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▼ "...The ancient theatre was exalted because it was inspired by religion. The theatre offered another realm of religious experience in terms of dramatic art. There are all sorts of theatre today, as there are all sorts of literature. Theatre has become very powerful in its influence on society. The theatre has always a social function, whether its apparent purpose be religious, artistic, educational or merely commercial. Its social function is to unite people in a shared experience. The audience is as much a part of theatre as are the play, actors, singers, musicians, dancers and a place in which to foregather and share the performance. Theatre and society are firmly wedded...

"...Theatre is a complicated medium; it is an organism that continually renews itself... it should be in constant confrontation with modernity. In this respect theatre creates and reflects the society of an age...

"...Through a hundred centuries theatre has never died. It will continue to exist as 'a school of weeping and of laughter', as Garcia Lorca so felicitously called it and 'a rostrum where men are free to expose old and new standards of conduct, and explain with living examples the eternal norms of the heart and feelings of man'." ▲

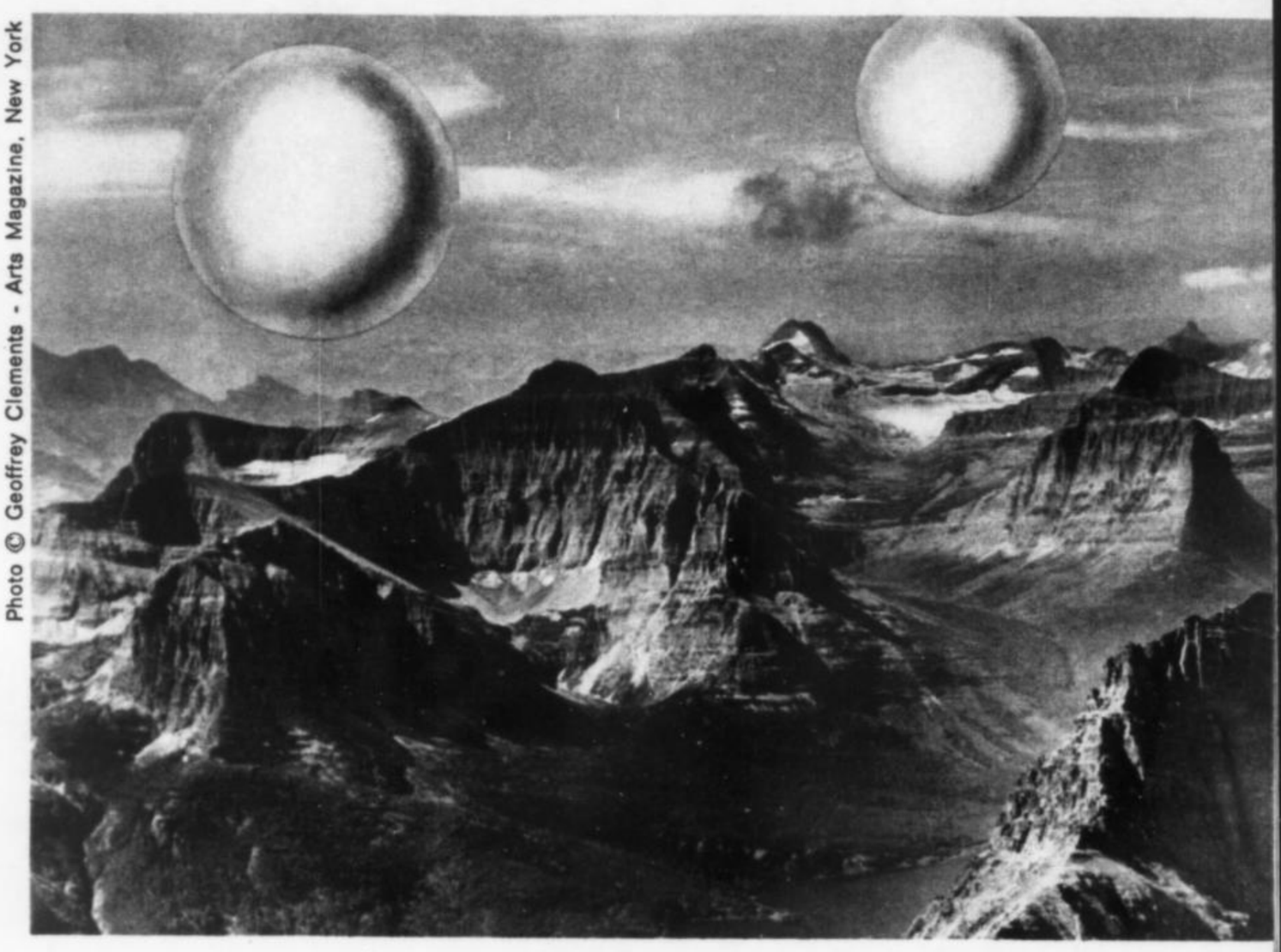

Photo © Geoffrey Clements - Arts Magazine, New York

In the short space of half a century the cinema has developed from a simple form of entertainment particularly marked by its technical novelty to an art form which, with television, has become an integral part of our culture. This evolution is presented in a concentrated picture by Grigory Kozintsev, the Soviet film maker and director who has both participated in it and notably influenced its course. Kozintsev believes that:

▼ "...while a film is a work of art, it is not only the artist who speaks to the audience but one people which speaks to another. Akira Kurosawa brought Japan to Europe; Satyajit Ray has enabled people in many countries to know India better. The spectator today follows a wholly different route. The film paints a chronicle of the times. People see new generations arriving and the old fading away, they see the unravelling of past and the genesis of future tragedies. Seeing both themselves and their age, they come to know more of both." ▲

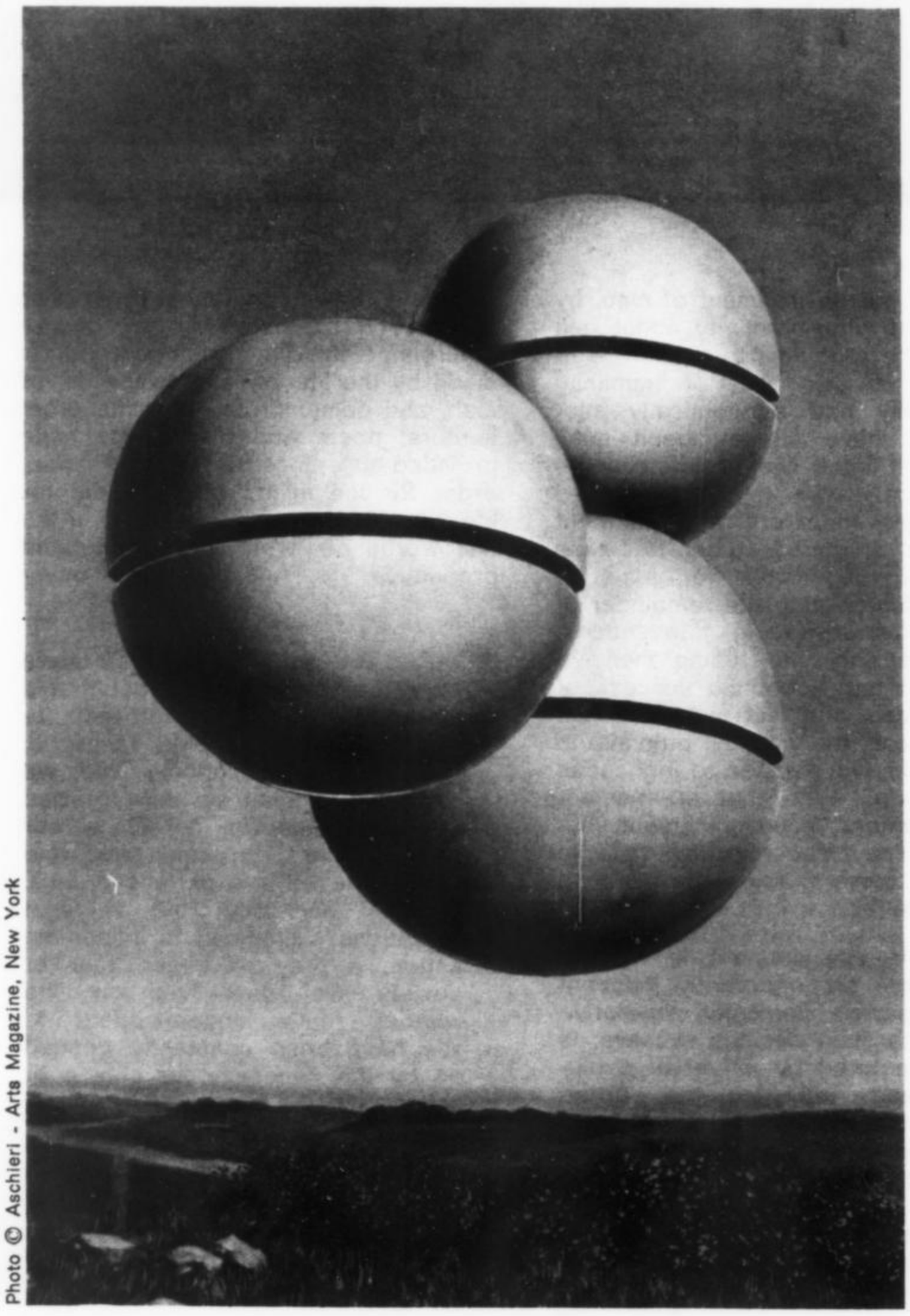

Photo © Aschieri - Arts Magazine, New York

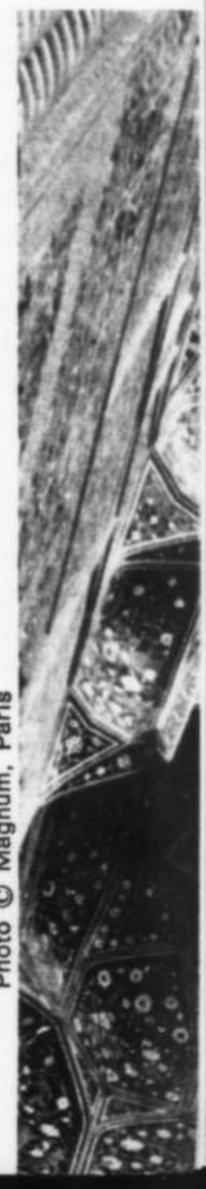

Photo © Magnum, Paris

The musician, composer, educator, Yehudi Menuhin, who makes his home in Europe as well as in the U.S.A., speaks of music and shows that it is an art intimately connected with the very physiological functions of man,

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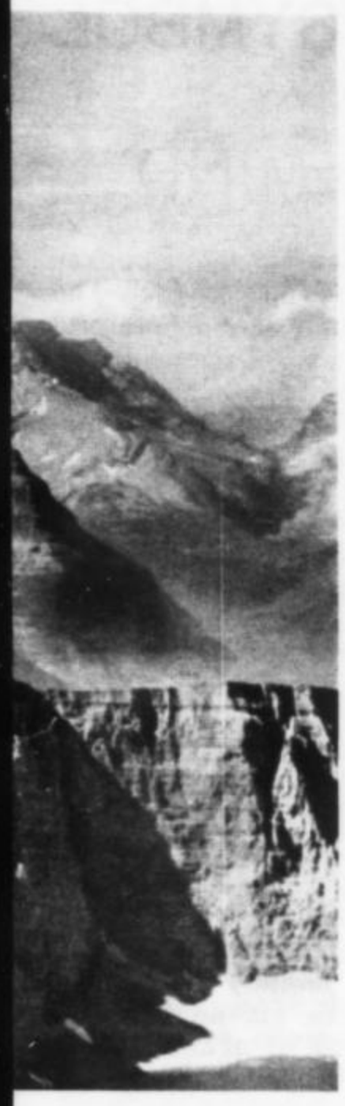


DREAMS AND INVENTION

Photo © Hans Namuth, from "The Arts and Man"

"Really great artists are scientists and the really great scientists are artists and both are inventors. I call them artist scientist-inventors," writes Richard Buckminster Fuller in the Unesco volume "The Arts and Man." The well known American designer-scientist-philosopher has consistently spoken out against the divorce of aesthetic intuition and scientific objectivity. His geodesic dome (above, Buckminster Fuller behind one of these structures of interlocked curved triangles) has been used for over 3,000 structures in 50 countries. As an original aesthetic solution to specific technical problems, it has an ancient counterpart in the Islamic "stalactite" domes, such as that of the Palace of Ali Qapu, near Ispahan, Iran (detail left). There, the architect ingeniously built up a series of small pointed niches to join the circular ring of the dome to the square shape of the building. When Buckminster Fuller gives free rein to his intuitions, his vision transcends the apparent bounds of present-day technology, as in the case of his "Project for Floating Cloud Structures" (top left). His photo montage recalls a 1932 work by Belgian surrealist painter, René Magritte, "Voice of the Wind" (far left), one of his variations on the theme of the bell.

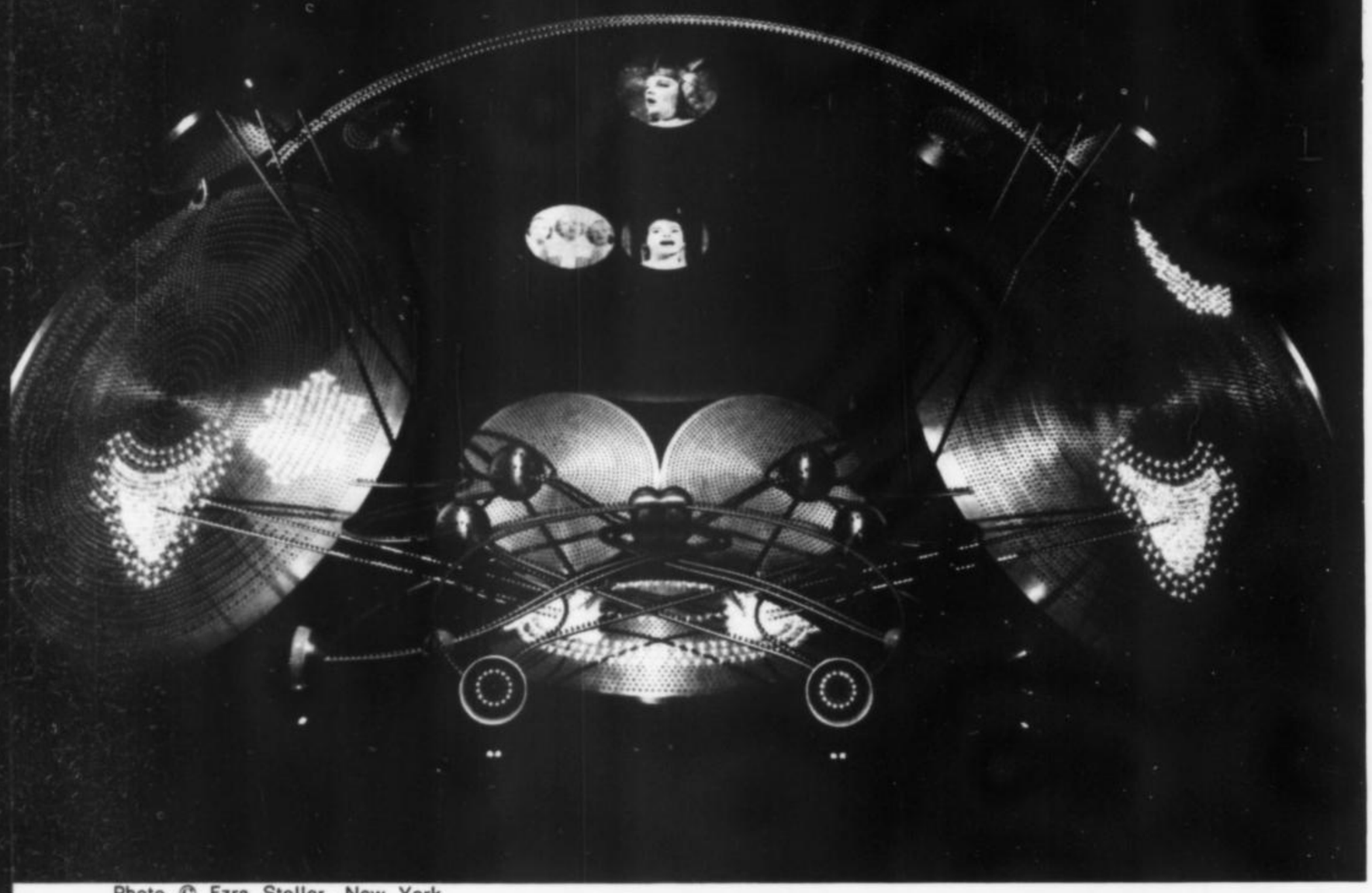


Photo © Ezra Stoller, New York

THE SYMBOL AND THE MIND

Not satisfied simply to portray reality, the artist feels he must evaluate it and interpret it for others. Depending on the era, place, or need, this interpretation can take infinitely diverse forms as it seeks to reconcile images and symbols with cultural and scientific truths. Left, a functioning model of a human brain showing the sensory mechanisms of sight and hearing. Illuminated impulses travelling over nerve pathways from the eyes and ears and photographic images on a symbolic "consciousness screen" illustrate how the brain experiences and responds to the sight and sound of an opera singer. Right, a 14th century Japanese sculptor has etched into the carved head of a monk, "My name is Koshun. I am a master of Buddhist art from the Kofuki-ji temple in the

Photo © Musée de l'Homme, Paris

The two-headed mace of the Marquesa Islands

In traditional societies, there is no division between art and the people; art objects are an intrinsic part of everyday life and the symbolic meanings of the forms are familiar to everyone. The head-mace, left, of the Marquesa Islands is a striking example. The head is composed of two faces back-to-back and is conceived by the islanders as a micro-

SOLAR EYES: they see in all directions, the three dimensions of space and the magic dimension of the Mind. Each eye has a head: the spirit of sight is located in the centre of the power of sight.

NASAL HEAD: a tiny mask emerging from the centre of the face symbolizing the sense of smell. This is the spirit of odours, which represent the secret language of the forces of Nature.

MAGIC ARMS: vibratory arms capable of capturing all currents and fluids of nature. The magic arms or hands direct and canalize the flow of waves, acting as transformers of energy to meet the needs of the Spirit.

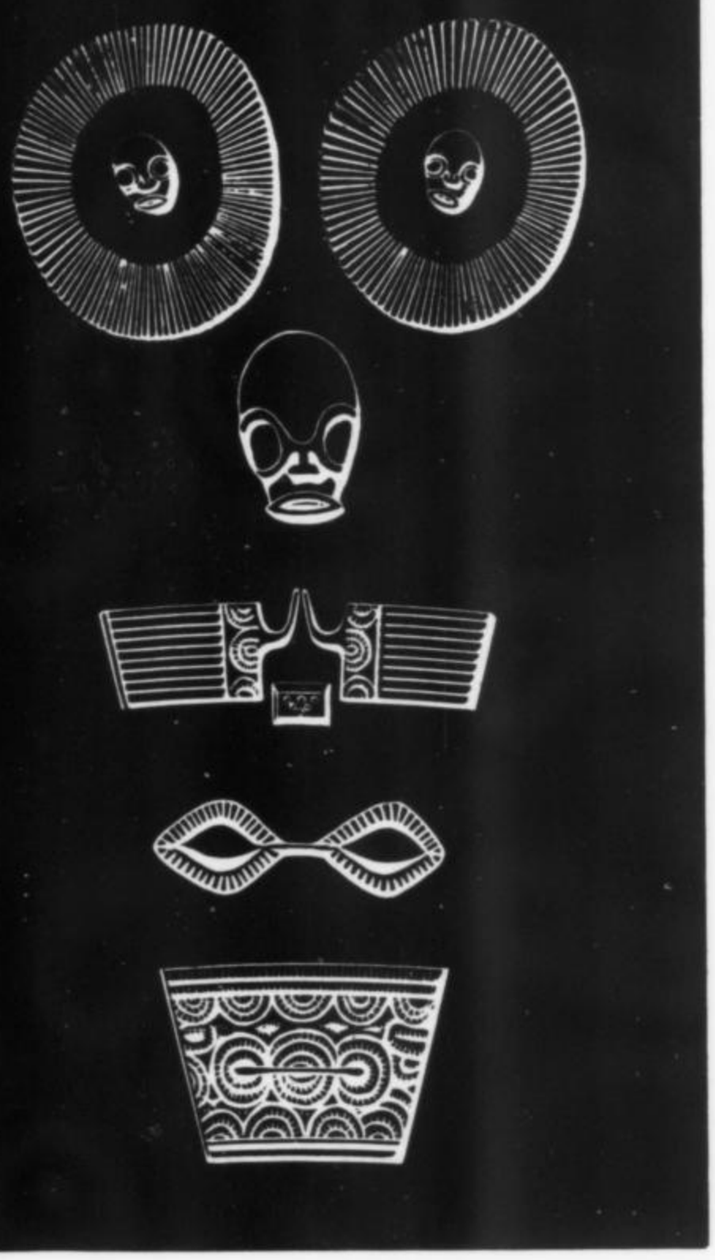
MOUTH EYES: a spirit of taste. This taste has eyes and sees as well as interprets, judges or classifies. It conveys the idea of conscious contact, assimilating all, revealing all.

THE PEDESTAL or CHIN: symbol of matter, matter in its primeval form, in the first stage of plasticity, the still raw elements untransformed by the Spirit. These are the available forces, Beginning and End. Perfect harmony resides in the dual existence of Beginning and End.

Photo © Museum of Fine Arts, Boston. Maria Antoinette Evans Fund and Contribution

southern capital." A remarkable example of the harmony that can be attained between man and his environment is the double-faced mace (below) from the Marquesa Islands.

cosm of the mystery of life, the epitome of metaphysical animism. Jean Gabus, director of the Anthropological Museum of Neuchâtel, carefully analysed the symbolism of the mace in his study published in 1963 on the exhibition "La Main de l'homme" (The Hand of Man), organized by this museum. His analysis is summarized below.



relating the musical elements of rhythm, tension, counterpoint, etc. with man's heartbeat, breathing, blood pressure. Thus he illustrates his thesis that music penetrates directly to the subconscious mind, and becomes an immediate revelation requiring little interpretive effort. Music begins where words end, it is devotion to the timeless and the infinite. Yehudi Menuhin writes:

▼ "... It is no wonder that ancient sages sensed music in the movement of the heavenly spheres. Thus the fundamental relationship of one-to-one as man to woman, or yin to yang, finds its audible rendering in musical forms: exposition-recapitulation, a form which gradually extends around its seed to produce and embrace a content—the development section ...

"... The more rapid frequencies find their musical counterpart in the tidal, as it were, increase and decrease in volume and in the contrasting characters of the musical elements. The physiological frequencies of breathing and pulse, of pressure and relaxation, of work and rest, find their musical counterpart in the basic pulse and counter rhythms, in the rise and fall of a phrase and its interweaving counterpoint, and in the increase and decrease of tension. The faster frequencies of pitch and the simultaneous sounds and the changing relationships of notes at different pitches affect us deeply and irresistibly as they penetrate and reveal the subconscious and the intangible ...

"... Man's ultimate leap, when approaching his God, is through music; man's ultimate release of exuberance can again be through music, from drinking songs to dances. . .; he falls in love to music. Music serves the shepherd, as a companion in his solitude or to communicate with other shepherds, as it serves the Tibetan lama, the sovereign of England, to solemnify great public ceremonies. . .

"Through music we share and become part of all great occasions. We are welded into one group sharing each other's sense of sorrow or exhilaration. Music can also reveal more penetratingly the nature of peoples alien to each other: our understanding for instance of the African temperament and character has come about more through their influence upon our daily music than through any intellectual, social or other contact ...

"... Art is an effort to express through our senses all that is within and beyond our reach. Art is a call, a union—like love—with that which, while within and part of ourselves, is also and by this same token greater than ourselves. This is why art and deep religious feeling have so often been inseparable. . .

"... Our civilization is almost a vicious circle of which the driving force is denial—denial of the creative moment, the creative act. Fig leaves were perhaps the first such denial and led the way to ever more elaborate, subtle, tantalizing, deceptive and sublimating forms of art and artifice; creative art and growing consciousness always went hand in hand, not without some embarrassment ...

"... Until we can restore the spontaneous elation that comes of one's efforts with one's own capacities—upon a piece of wood, a sheet of paper, a length of cloth or leather, or upon one's own mind, as does a philosopher, or upon one's own physique as does a dancer, until a substantial proportion of our population is acquainted with the sensations of artistic endeavour, we will not successfully overcome the debasement of human values." ▲

These are but a few of the inspired words that speak from the pages of this new Unesco book, and there is more: Three hundred and twenty-five photographs, some in colour, form a remarkable collection of visual information about the arts and man.

These illustrations coming from eighty-five countries offer a continuing parade of images from Africa, the Americas, Asia, Europe, the Middle East, all parts of the world; they make visible the creative artist at work in his studio, the performing artist and the artisan at their craft, as well as the public which becomes the art audience, consumer, amateur and patron of the arts.

The photographs were contributed to this Unesco publication by some of the most outstanding photographers of our time: Edward Steichen, Marvin Lazarus, Wayne Miller, Hans Namuth, Gar Lunney, Marc Riboud, Van Lukas, Dagmar Hochova, K.M. Lee, E. Molnar, A. Drago, are but a few of the great names in photography represented.

The pictures in this book tell their own story about the arts and man. There is the Peruvian street musician in affectionate embrace with his harp, who brings the joy and warmth of his music to the village square; there are the two Australian Aboriginal boys following the tradition of their ancestors by making drawings in the sand, and the very young Czechoslovak girl who expresses amazed delight as the picture she is drawing reveals some untold wonder to her.

There are glimpses of the professional painters and sculptors at work in their studios—Arp, Appel, Miró, Pollock and many others. And then we see the craftsmen and women in Togo, Chad, Tunisia, Mauritania, the

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The spark within all of us

Sudan, Mali, Ivory Coast, Ethiopia, Central African Republic, Jordan, Iran, India, Ecuador, and Mexico involved in the art which has been theirs for centuries.

There are next the great architectural monuments of Nubia, of the Incas, of Cambodia alongside the more humble but equally beautiful dwellings of the people of Morocco, Niger, Cameroon, Malaysia. And too, the works of the great architects of our own and recent times—Gaudi, Le Corbusier, Frank Lloyd Wright, Nervi, Kenzo Tange, Buckminster Fuller—and two examples of city planning: one made not long ago for the reconstruction of Skopje (Yugoslavia) and the other which pictures a traditional village in Uganda planned according to social, cultural and personal aspects of the lives of the village members.

Then come the colourful objects born of the union between the arts and the technological sciences, industrial and graphic design; we view a Japanese record player, an Italian sewing machine, a Swedish television set, an English sailing boat, an American computer, a poster from Poland.

From the world of letters we can examine photographs of pages from original manuscripts by Proust, Tolstoy, Hugo and compare them with Egyptian hieroglyphics and Chinese writing. The theatre comes to life with scenes from the traditional dramatic arts of Chile, Bulgaria, Libya. And then we are presented with great moments from the film classics: Griffith's "The Birth of a Nation", Chaplin's "Modern Times", Wiene's "The Cabinet of Dr. Caligari", Kurosawa's "Rashomon", Fellini's "La Strada", Bergman's "The Virgin Spring", and we see in other pictures Buñuel, Truffaut, Satyajit Ray directing the cinematic works of our time.

And at last music and dance are brought to life as we can hear the Pan Pipers of Bolivia, the Tibetan trumpets from Nepal, the Gamelan orchestra of Indonesia, the sitar and tablas of India and Pakistan, the Ghanaian drummer, Tyrolean bagpipers, the American negro saxophonist, the Indonesian Kenong player and the majestic sound of a full symphony orchestra in the U.S.S.R. And we can see the dance in all aspects of its glory: the flamenco dancers of Spain, traditional dances of Greece, Panama, Senegal, the Russian ballet, the classical temple dance of Thailand. And hundreds more images that fill the eyes and the mind's ears with the magnificence that is The Arts and Man.

In the tradition of city children, this little girl draws with chalk on the pavement, recording familiar images within the structure of her childhood games. In this way, artistic expression helps the individual to bring into a coherent pattern the fragmentary experiences of everyday life.

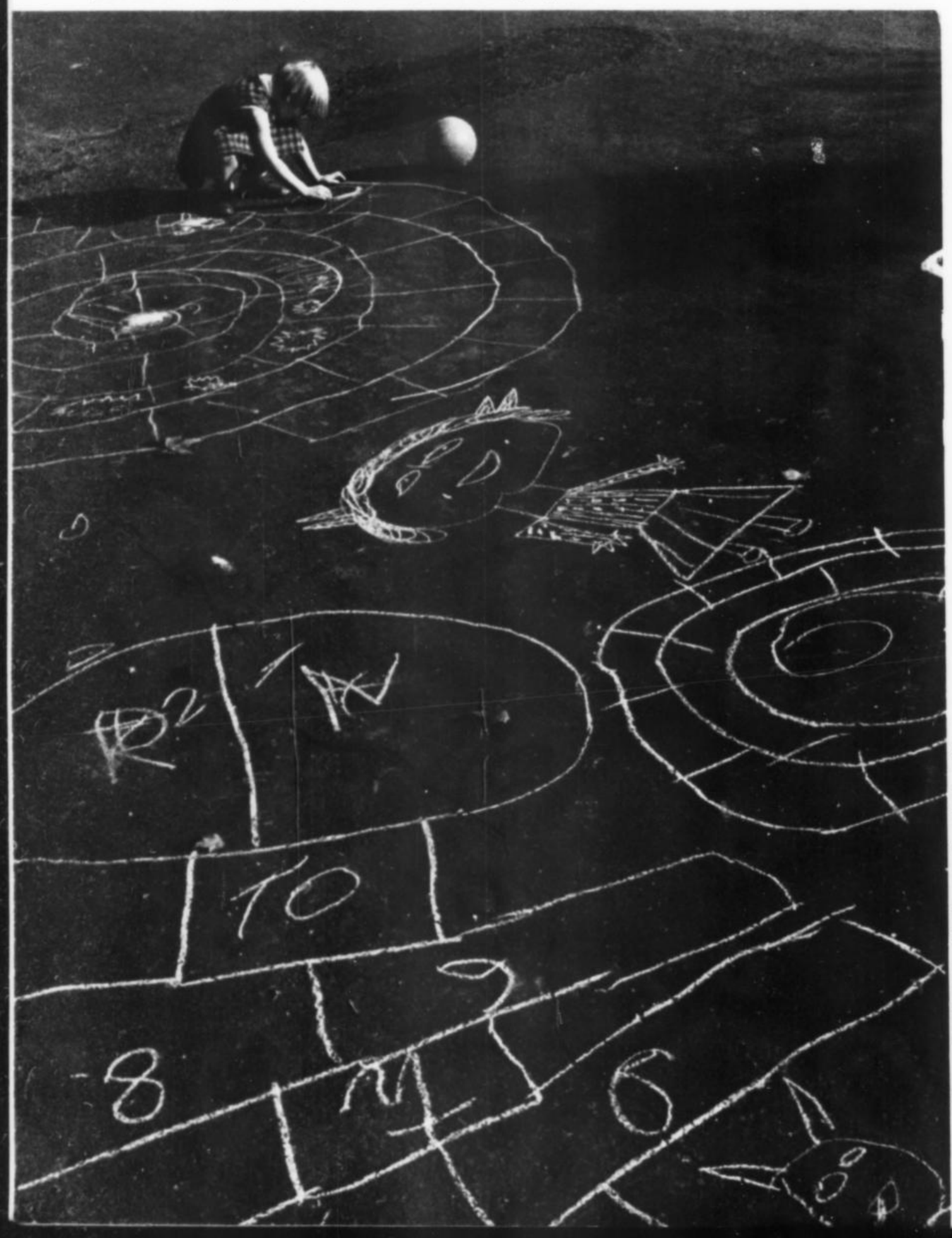

Photo © Dagmar Hachova, Czechoslovakia

THERE have been times and places in our human history where the arts were neglected or made so precious and remote a commodity that few were allowed to partake of their riches. The concept of the arts belonging to an élite, an aristocratic few who had the time and the money to spend on life's luxuries while a mass labour force performed the "less cultivated tasks" is no longer valid; this attitude is at the peril of man himself. The arts belong to all men. If we make them an arbitrary addendum to life, if we consider them non-essential, a refinement only, we lose a great part of that which makes us human.

The artist's act has moral significance because he not only discovers reality, but evaluates it, interprets it for others. The arts are products of purposive activity, and the artist accepts the responsibility of affecting the basic pattern of others' conduct.

To put man in touch with himself, to make him fully aware of his innate ethical-aesthetic inclinations at a time when spontaneous individual decisions can determine the fate of millions of lives and perhaps the destiny of mankind, is the urgent and unique task of the humanities and the arts in our time. Unesco, dedicated to this task, is publishing "The Arts and Man."

The ancient books of the East say that when the hands of a craftsman are engaged in his craft, the act is always a ceremonial. Tools are but an extension of the personality of the artisan to reach beyond the range of human limitations. Here, a Sudanese craftsman fashions an object decorated with elephant motifs.

Photo Sudanese National Commission for Unesco

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THE CRAFTS

by Kamaladevi Chattopadhyay

LET me first of all clarify what I mean by craft as skilled labour in materials, not necessarily mere handwork that is simply manual dexterity as opposed to cultivation of the mind. Here I take craftsmanship as referring to a total operation involving the emotions, mind, body and the rhythm which such a co-ordination sets up. Nor is craft divorced from a degree of mechanism, because from earliest times man started evolving tools as an extension of his being and did not rest content with the unaided skill of his physique.

We must also recognize that craft is as much an expression of the human spirit in material form, which gives delight to mankind, as any of what are termed fine arts. In the craft world, however, there need be no hiatus between serviceability and aesthetics. One may say that in good craftsmanship the means and the ends are identical, for while the article is useful it will also be rich in appearance and good to look at.

Craft has always been a basic activity in human society, in fact it is considered more cohesive and permeating in human relationships than even language, for it can penetrate many barriers to communication. Particularly has this been true of the older societies such as those in Asia, South and Central America, Africa and countries like Greece or Spain, where certain aspects of the ancient

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KAMALADEVI CHATTOPADHYAY, *one of the leaders of India's cultural renaissance movement, is chairman of the All India Handicrafts Board and founder-president of the Indian Co-operative Union. She was instrumental in organizing the All India Women's Conference, and was the first woman to stand for parliamentary elections in India. She is a member of the Indian National Commission for Unesco and was one of the original organizers of the Unesco-affiliated World Crafts Council, of which she is senior vice-president. Among works she has written are "Indian Handicrafts", "At the Cross-roads (Social Problems of India)", and "Towards a National Theatre".*

When the pot calls the kettle beautiful

handed down cultures still continue to produce powerful impressions that seem almost ageless.

The growth of crafts in society was the sign of the cultivation of sensitivity and the stirring and mellowing of humanism. It stood for man's endeavour to bring elegance and grace into an otherwise harsh and drab human existence. In fact, man's elevation from the gross animal existence is marked by his yearning for something beyond the satisfaction of mere creature comforts and needs, which found natural expression in crafts.

The most primitive people began to ornament their articles of everyday use, later weapons, then their garments and their own person and surroundings. The rough and severe walls of their huts became canvases on which blossomed pictures. A death-dealing but very strategic item like the bow and arrow became embellished with decorations, water pots took on pleasing shapes and alluring designs were invented for mundane kitchen pans.

Here we see the transformation of the mere functional into works of art, the common becoming the cherished, the joy giving. Gradually the wall paintings, the ornamentation of the floor where one worshipped, performed ceremonies or even took food, the decoration on the doorstep and in front of the house, all became purposeful creations, almost ritualistic.

NO aspect of life was too insignificant or humble to lay claim to beauty or acquire sanctity as a symbol of good omen. The use of special articles for special occasions in the way of clothes, jewels, vessels, etc., all of which had to have a certain quality to ensure a high standard even in daily life and use, meant a continuous outflow of creativeness, a sustained spirit of animation and freshness dispelling staleness and monotony.

We find, for instance, that in many countries to give solemnity to certain things a convention was established by which they were made into ceremonials. The tea ceremony of Japan is a good example. It requires a special pavilion offering seclusion from the bustle of everyday life, in its own surroundings, and the use of its own vessels or cups, involving the manufacture of special pottery. Though the ideals sought were relaxation, contemplation of beauty and communion with nature, these alone were not regarded as giving complete fulfilment unless they were made part of one's intimate daily life, hence the introduction of the tea ceremony.

Where the earth is dry and burns under voluptuous rays as in deserts, where life is grim and severe and resources poor, the people seem to compensate with riotous colour and exuberant forms, creating a sense of luxuriance and plenitude through their crafts. There is a breathless eagerness created in the atmosphere, rapturous vivaciousness in the articles that are used, a springtime dazzle in garments and even in the harness and trappings of domestic animals.

Yet all this mingles with a sense of repose and stillness as comes at twilight over the weary earth. The whirlwind of the sandstorm is tempered by a kind of midnight calm. For what takes form in crafts are feelings actually experienced, not just conjured up in imagination. For such depth or vitality cannot be introduced into a craft form unless it flows from within as an inner reality.

Craftsmanship, it must be remembered, is not a matter of mechanical reproduction. It is creation that is not divorced from production, where the designer and the producer are one—unlike studio designing which is removed from the actual object that is to be made. In fact one of the allures of the crafts lies in that as it were magical involvement of the artisan's personality with the product from its inception to its final application.

One may say that there is no such thing as craft for craft's sake. It is not an exercise of the intellect, which finds a form in a secluded studio to become the proud possession of an individual or institution. It arises from the deeper hunger of humanity, its functions are socialized for its use and distributed through the family and even the entire community. Craft is not preoccupied with subjective feeling and thought, but with objectification.

It would need a thesis by itself to explain man's innate need for beauty, the why and wherefore of the pleasure and satisfaction experienced through stimulus and response generated by the sight or touch of certain forms, the emotions stirred within us by colours and rhythmic lines that even in concrete objects seem to flow while they stand stolidly rooted to the ground.

Beauty in objects around us provides visual comfort, equilibrium and relaxation. In craft we have the identification of the self with the object—not just a sentimental sympathy—because craft is really an extension of oneself, growing out of one's physical and psychological need.

Crafts create an instinctive appreciation of beauty rather than a self-conscious striving after it. They call for as subtle an understanding of composition as any work of art; the combined use of form and curves to advantage; the avoidance of odd or awkward empty spaces by filling them up appropriately to contrast with the more ornamental parts; subtle emphasis on lesser parts to make them stand out more clearly; and also blending and highlighting the lustre and mellowness of light and shade.

Folk craft tries to express something more than the visible appearance, to bring out an element which seems to lurk in the depths of a more significant reality than facile reproduction. This is a characteristic of all the old cultures, frequently dismissed as "fantasies" and attributed to a lack of knowledge of perspective and chiaroscuro. The fact is overlooked that oriental crafts, for example, were the expression of a will, the fulfilment of a purpose, with none of the nebulous vagueness that comes of subservience to a passing mood.

The craftsman seeks rhythm in his life, colour in his composition and harmony in his form in order to perfect an object which has a function and at the same time provides visual pleasure. Here the material and expression move and balance within the magnetic field of the operation.

CRAFTS have been the indigenous creation of the ordinary people, a part of the flow of events of the common life, not cut off from the main stream. They grew up in the peace and seclusion of the countryside, where the community evolved a culture of its own out of the steady flow of its own life and of the nature around it.

The community acted as a single personality because of its communal activities, in response to common occasions and landmarks that stood out in the flux of time, and the change of seasons. Out of a million coloured strands of traditions and memories filled with song and verse, legends and myths, fables and local romances, from the core and substance of their daily existence and out of nature's own rich storehouse, was woven a refulgent creative and forceful culture.

This was the issue of an unhurried rhythm of life and a spell of serenity, as contrasted with the bustle of the present machine age. Its products had a vitality and character of their own in that they were the direct expression of the craftsman, with a careful emphasis on functional beauty. Yet at the same time a very significant factor was the anonymity of the producer, in striking contrast to the present age of signatures and publicity. Evidently the name did not add to the value of the article and beauty was accepted as an end in itself, and service to the community a source of complete satisfaction.

What was of great significance in

this context was the status assigned to and security provided for the craftsmen, to preserve and provide continuity to the crafts and save them from the gnawings of anxiety and the paralysis of insecurity. A craft-oriented society was based on personal relationships, not contracts and competition.

Crafts are imbued with a certain idealism not normally associated with an industrial pursuit. Craft work is not just the plying of a trade but rather a social act. The human touch does something to the fragments which are brought together in a craft where they seem to mingle and cling together drawn by the magnetism of love, seeking one another, to give birth to a new life in a fresh form—unlike the tumult and pressuring exercised by a powerful machine where the pieces seem helpless and lost. Thus traditional decorative motifs can lend colour and mellowness to our current existence, otherwise stern and grim, with its many privations and denials.

The ancient books of the East say that when the hands of a craftsman are engaged in his craft, the act is always a ceremonial. Tools are but an extension of the personality of the craftsman to reach beyond the range of human limitations.

The craftsman thus combines within his being the functions of both the conceiver and the executor. He symbolizes to his society the outward manifestation of the creative purpose and the unbroken link in the tradition that embraces both the producer and the consumer within the social fabric.

TWO significant characteristics of crafts are that aesthetics and function are integrated, and ornamentation and decoration are not divorced from utility. And even where craftsmanship is based on tradition, the dangers of stagnation are minimized by freeing each productive act from imitative intention and linking it with the stream of life, making it a dynamic manifestation of man's endeavour to express universal human emotions and interests.

Even though craftsmanship has always been considered hereditary, passed on from generation to generation, inheritance of actual skills was not assumed. The emphasis on the contrary was on proper education and the right environment for the growing generation. The young craftsman learnt in the family workshop as an apprentice the techniques in their entirety in direct relation to basic production and problems, primarily by practice. In fact he was just as much

CONTINUED ON PAGE 32

Young people have a vast potential of hidden creative talent which with a little encouragement quickly develops and produces striking results. Here, a young Egyptian boy in a village workshop near Cairo puts the finishing touches on a tapestry he has designed and woven.

Before the festival of the goddess Kali, great preparations are made for the celebrations that take place all over India. Below, statues of the goddess are sculpted and painted by local artists specially trained for this delicate and traditional task. These artists are not craftsmen in the usual sense of the term which is strictly applied to those whose works of art have a primarily functional purpose.

Photo © World Crafts Council

Photo Unesco - Marc Riboud

THE ART OF AFRICAN PULLEYS

From the simple weaving loom pulley the African craftsman has evolved a world of rich artistic variety and beauty. Guro sculptors from the Ivory Coast embellish pulley supports with a variety of expressive animal figures, from elephants, antelopes and monkeys to domesticated birds like this cocky rooster.

Photo © Musée de l'Homme
Dorine Destables

by Francine N'Diaye

THE European artists who "discovered" African art at the turn of this century, and collectors of "Negro art," were for long interested only in the main achievements of African plastic art—sculpture and masks. Only recently has interest been shown in everyday and household objects such as boxes for holding cosmetics or jewellery, cups, different kinds of vessels, headrests, seats, carved shutters and doors, jars and pottery.

Such objects are today as eagerly sought after as masks and sculpture; like the highly developed arts of personal ornament in tropical Africa, they bear witness to the elaborate artistic refinement and taste revealed in the most commonplace activities of everyday life. One example of this new taste is the large number of collectors of weaving loom pulleys.

In many West African countries, such as Mali, the Ivory Coast, Guinea and Dahomey, the pulleys used by weavers all have some kind of carving. The weaving loom pulley, consisting of the pulley itself, which revolves on an axle, and its support, has the important function of alternately raising and lowering the heddles moved by the weaver's feet. A small iron ring, a hole carved in the top of the support, or a small handle, is used to attach the pulley to a cross-piece of the loom or to a branch of the tree that provides shade for the weaver as he works.

Not only is the support quite un-

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FRANCINE N'DIAYE, *ethnologist and art historian, is on the staff of the African Department at the Musée de l'Homme, Paris. A teacher of art history at the Dakar School of Arts (Senegal) from 1961 to 1967, she is preparing a study on weaving loom pulleys from West Africa in the Musée de l'Homme collection, which will appear in the Museum's review "Objets et Mondes." The pulleys described in her article and shown on the following pages are from the collection of the Senegal painter Iba N'Diaye.*

Colour pages :

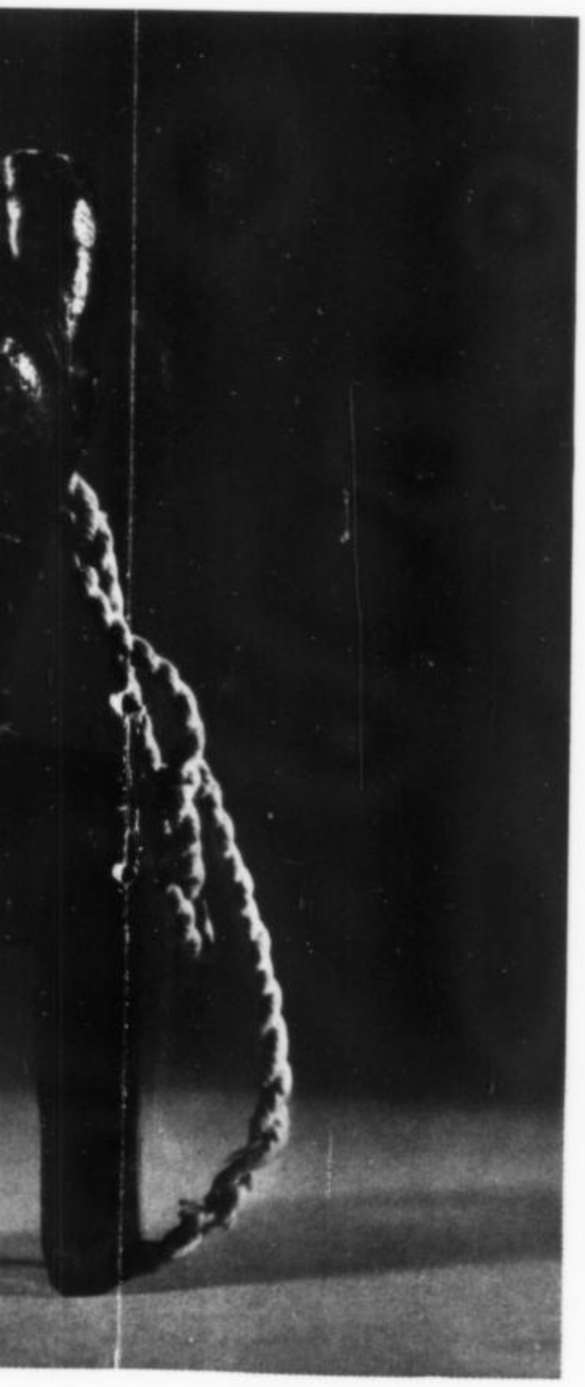
OPPOSITE (page 19): The small size of African weaving loom pulleys (10 to 20 centimetres high) in no way handicaps craftsmen from turning them into miniature works of art. The expressive qualities of their mini-size carvings are exemplified in this head, a characteristic work of Senufo artisans from the north of the Ivory Coast and the borders of Mali and the High Volta.

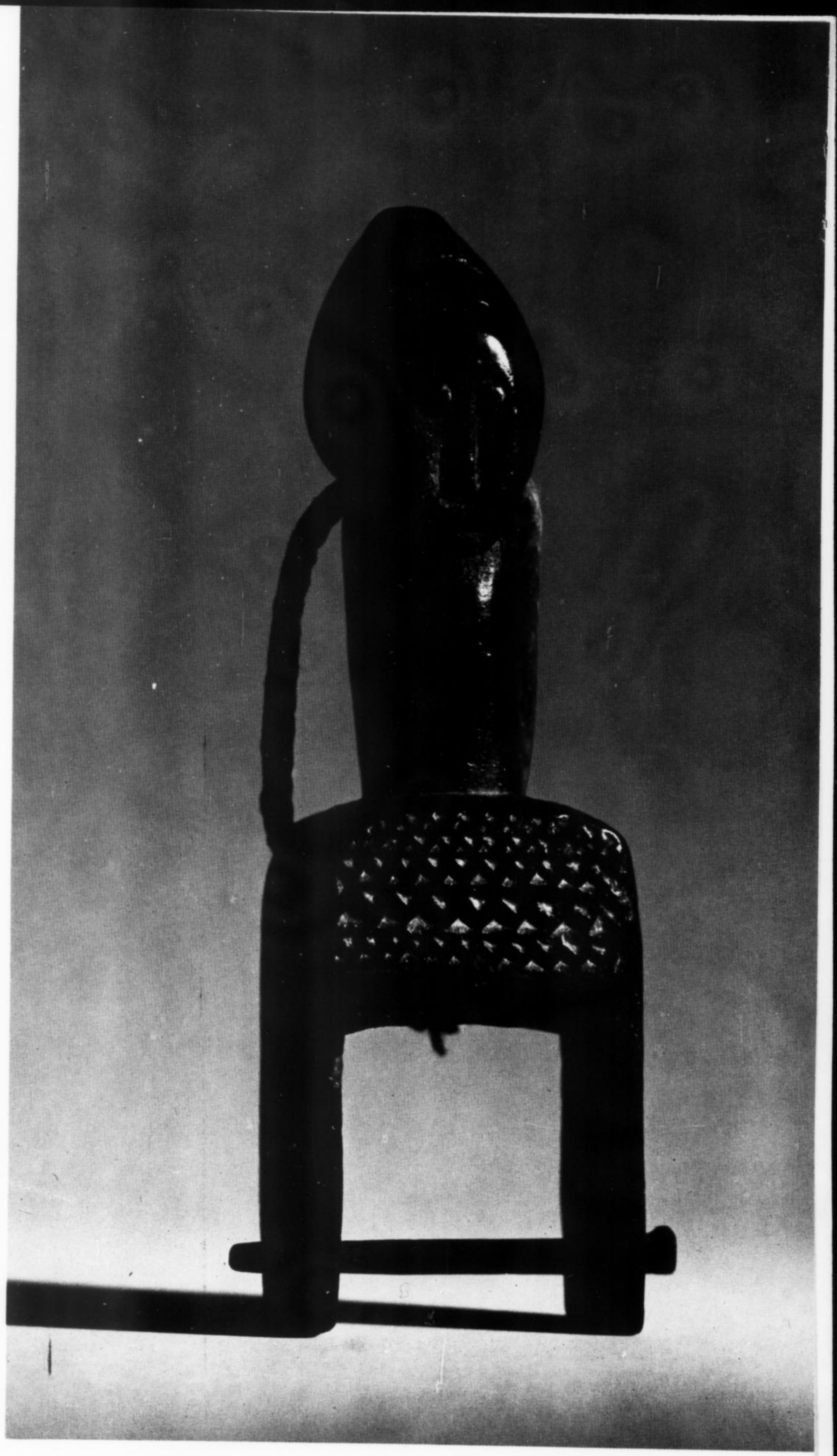
Photo © Musée de l'Homme - Dorine Destables

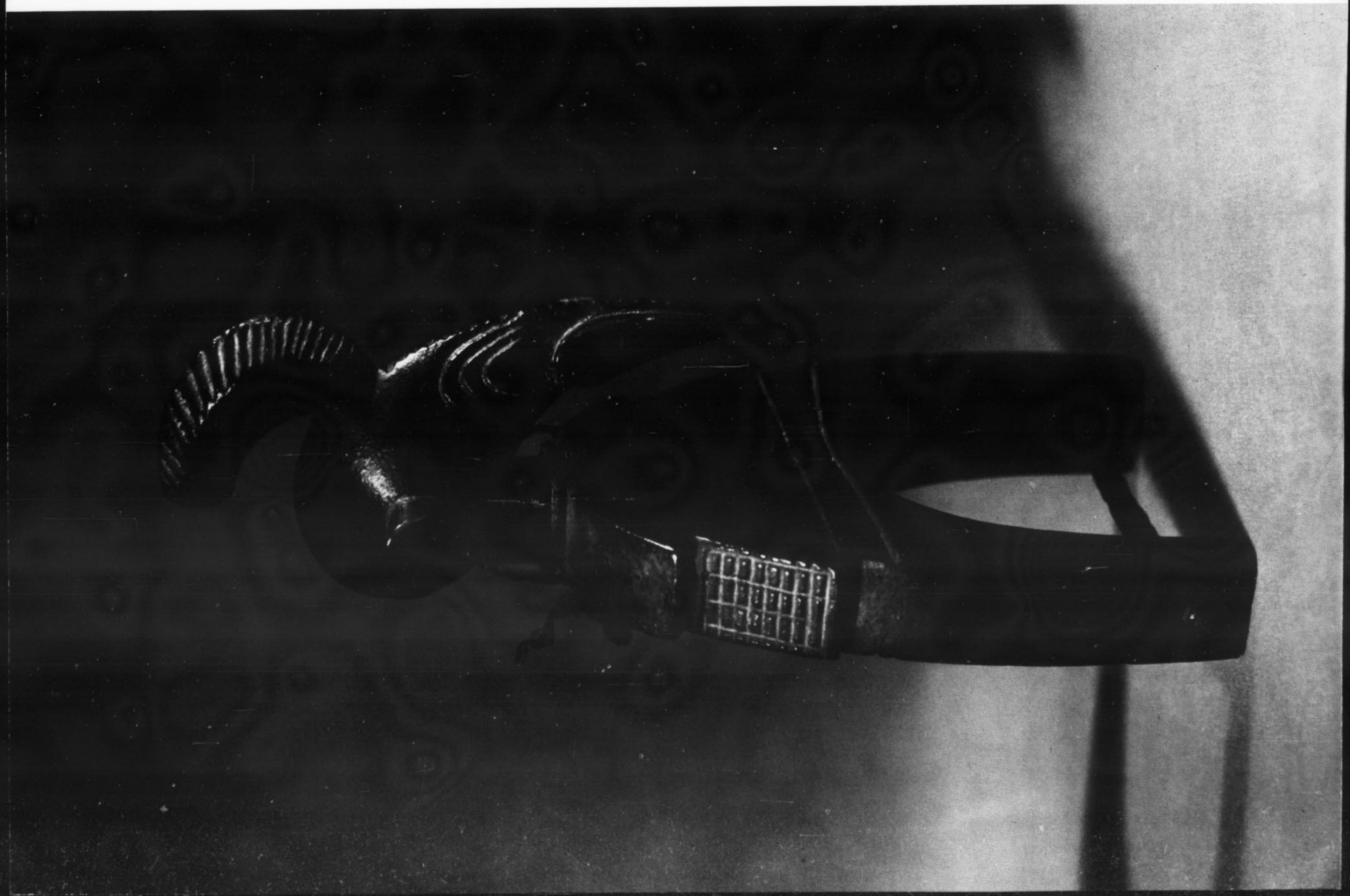
CENTRE COLOUR PAGES (pages 20 and 21)

Page 20: top right, Bambara pulley from Mali crowned by a crescent representing a pair of ram's horns; its simplicity of form is typical of the abstract motifs used by Bambara sculptors. Baule craftsmen of the Ivory Coast work wood or metal with equal versatility, creating sculptures with the expressive features and finely detailed decorations seen in the three other pulleys on page 20 and in the full page reproduction, page 21. Pulley shown at top left, page 20, has faces on both sides decorated with ritual incisions found on funerary masks. Bottom right, head copied from a deity of the Baule pantheon. The horns surmounting it (only one remains) are those of the goat, symbol of fertility.

Photos © Musée de l'Homme - Dorine Destables







A weaver: 'We cannot live without such beautiful things'

necessary—the pulley, a carved fruit-stone or adapted bobbin, could simply be suspended by a string from the frame of the loom—but a bulky support may be so inconvenient that the weaver occasionally uses the bobbin without it. When the German anthropologist, Professor Hans Himmelheber, of Heidelberg University, asked a Guro weaver from the Ivory Coast why he still preferred carved pulleys, he replied: "We cannot live without such beautiful things."

The craftsman's reply suggests that the pulley does not have, or no longer has, a ritual purpose or symbolical significance. But we know that this is not the case with the Dogon people of Mali, whose mythology closely associates weaving with speech. The Dogon name for the pulley is "the hidden word," because its rhythmic creaking recalls the speech of Nommo, the first manifestation of the spoken word. (Geneviève Calame-Griaule, in "Ethnologie et Langage, la Parole Chez les Dogon," Gallimard, Paris, 1965).

Except for one Bambara pulley from Mali (see page 20, top right), all the pulleys illustrated in this article come from the Ivory Coast—from the territories of the Baule, Guro and Senufo peoples. Consciously or unconsciously, Ivory Coast weavers look to pulleys to provide them not only with aesthetic pleasure but also with protection. This assumption is borne out by the type of carved motifs, borrowed from traditional religious designs, and by the twofold meaning of the adjective "beautiful" (beautiful = good) in most African languages.

It is probable, however, that since these humble objects had no precise religious function, they contributed to making the vocabulary of forms used by sculptors relatively more secular (1). The result is even greater freedom for the sculptors, whose designs range from the highly figurative motifs of the Baule to the highly abstract motifs of the Bambara. For the functional reasons already given, there is a clear preference for long slender shapes inside an isosceles triangle whose base coincides with that of the support.

Although some examples in ivory are found among the Guro of the Ivory Coast and the Ashanti of Ghana, pulley supports are generally carved from wood, not by smiths as among the Dogon of Mali, but by craftsmen expert in working wood who chiefly make objects for everyday use such as tool-handles, pestles, mortars, seats and spoons.

The Belgian anthropologist, Father P. Knops, who has studied the work of Senufo craftsmen during several visits to West Africa, notes however that "the weaver has the right to make his own loom and to decorate the shuttle, the piece of bone used to separate the strands, and the pulley."

The hornbill, a bird of the African savannas, is designated in Senufo mythology as one of the first five living creatures. The others are the chameleon, the tortoise, the snake and the crocodile. This elegant bird is often depicted on Senufo pulleys, sometimes decorated with ornamental incisions (colour page opposite), sometimes in an austerely simple form (right).

Photo © Musée de l'Homme
Dorine Destables

THE same technique is used as for carving statuettes. The motif chosen, whether a human or animal figure or a geometrical form, is roughly hewn with a broad axe; it is then shaped with a short-handled adze which has a long, thin, slightly curved blade with its end sharpened and flattened out fanwise. A double-edged knife is used to chisel the details, such as fine scarifications, elaborate headdresses reproduced to the last details, and zigzag lines, that give such charm to these small objects, which vary in size from 10 to 20 centimetres.

Rough leaves are used for polishing, after which the pulley is dyed in a bath of boiled leaves and smeared with palm-oil, which gives it its warm dark patina. Like all frequently-handled objects, the pulleys are smooth and agreeable to the touch, any roughness or sharp angles having been worn away by use.

The type of wood used, hardwoods from the Ivory Coast forest, the quality of the patina, and the richness of the ornamentation are features that give an undeniable unity to the pulleys studied in this article. A clear dis-

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(1) The British ethnologist, William Fagg, in "The Sculpture of Africa", Thames and Hudson, London, writes, "No ritual purpose is ascribed to these pulleys." This opinion is not entirely shared by Jean Laude, who says in his book, "Les Arts de l'Afrique Noire", ("Collection Livre de Poche", Librairie Générale Française, Paris, 1966) ". . .these objects are obviously secular, but an interpretation of their carvings shows that they always have a certain degree of religious significance."

tinction can however be drawn, if only in respect of the motifs favoured, between two groups of pulleys: the Baule and Guro, and the Senufo.

With the former, which owe their great charm to the extremely fine detail of the scarifications and the headdresses (see pages 20 and 21), the carved part above the support is in most cases clearly separated from it by a long neck ending either in a small female or male head, reminiscent of the statuettes known as *waka-sona* (portraits made to order or images of the dead) or sometimes in a cock's head.

The contrasting short compact Baule pulley (see colour photo page 20, top left), with its small head, which also recalls an ancestral portrait and looks as if it had been added on to the top of the support, acts as a sculptural link between the two groups of pulleys.

The same insertion of the carved motif into the support is found in the Senufo pulley (see page 19). Here, however, the vertical line is accentuated by the pair of horns in the form of a half-moon rising above the long triangular face, similar to those of the small anthropomorphic masks, charged with spiritual feeling, which are worn for ritual dances.

The hornbill, symbol of male fertility, is depicted so frequently and in such a variety of forms that it appears to have the same importance in Senufo iconography as the ancestral portrait has for the Baule. In decorating their pulleys, Baule sculptors also take other forms and motifs from ritual sculpture, for example the baboon or the buffalo; the Guro use the antelope or the elephant. Some Senufo pulleys are carved at the top in the form of the *waniugo* buffalo mask used in initiation ceremonies. Other pulleys are decorated with purely geometrical motifs.

The two pulleys which are shown on page 22 and 23 reveal the visual imagination of the sculptors who have produced two very different versions of a single theme. The second pulley is austerely simple, the sculptor having admirably conveyed the elegance of the long purely-carved beak; the first pulley is decorated with lavish ornaments which give life to the surface without affecting in any way the flowing proportions.

It might even be argued that respect for an imposed theme, in this case the hornbill, and for the stylistic conventions of the group in which the sculptor works, far from hampering him, has given him even greater freedom to study purely plastic problems and to work out a strikingly successful solution.

Weaving loom pulleys are today much sought after collectors' pieces, but they should be something more than that. As profoundly significant examples of the re-utilization for purely decorative purposes of motifs that were originally magical and religious, they should have pride of place in the catalogue of themes and styles to be drawn up for tropical Africa. If this achieved nothing else, it would at least preserve for modern craftsmanship the genuine local flavour which unfortunately is now gradually disappearing.

Below left, the traditional weaving loom; below centre, detail of the loom showing the decorated pulley in place. The simplicity of the loom—four wooden poles fixed in the ground and connected by intersecting branches —contrasts with the artistic refinement of the carved pulley. Below right, a Baule pulley on which has been sculpted the head of a woman (one leg is broken).

Photos © Musée de l'Homme - Doctor Pales

Photo © Musée de l'Homme - Dorine Destables

In Russia, the Ukraine and Byelorussia, for centuries wood was the only available material for making objects of everyday life. These objects range from monumental sculptural works to simple household articles in which the hand of the craftsman has integrated beauty with utility. This head, which strikingly recalls one of the giant statues dotting the slopes of Easter Island in the Pacific, is the decorative top of a bottle stopper fashioned by a village wood carver in early 19th century Russia.

Photo © APN - History Museum, Moscow

UTENSILS AS WORKS OF ART

by Veniamin Fabritsky and Igor Shmelyov

VENIAMIN FABRITSKY and IGOR SHMELYOV *are Soviet architects whose designs have gained numerous prizes and awards. In the study of the ancient art of wood carving they found an absorbing hobby to which they have devoted many years of research and travel in the most distant parts of the U.S.S.R. They have described their search for masterpieces of folk craftsmanship in "Sagas in Wood", a book published in Russian in the Soviet Union last year.*

IN Russia, a land of dense and boundless forests, wood has always been the most accessible and widely used material. And in the hands of the Russian craftsman, the axe, a rudimentary tool, becomes endowed with magical qualities.

In times when saws and nails were still largely unknown, craftsmen used the axe to make household objects embellished with elegant carving and to hew and shape the solid timber-work of log cabins as well as palaces and churches. The skill of the architects in integrating these structures into the surrounding landscape still amazes us today.

The art of wood carving goes back many centuries to the time of the Eastern Slavs who settled on the banks of great rivers such as the Dnieper, the Volga and the Don and around Lake Ilmen in the first millennium A.D.

These peoples deified the primitive forces of nature. They worshipped mighty rivers, great mountains and

CONTINUED ON NEXT PAGE

The master carvings of the 'Volga Boatmen'

rocks, towering trees, and made wooden idols with human features. The walls of their temples were adorned with wooden figures of human beings, birds and animals so realistically portrayed that they seemed to be alive.

Slav pagan religion and mythology continued to influence Russian art down through the centuries. Wooden vessels of today still resemble the duck-shaped cups unearthed from ancient sites in the Urals; the traditional Russian log hut, the izba, is basically unchanged after hundreds of years; and the sun, represented as a circle with a fan-shaped pattern of rays, remains a widely used motif in wood carving. Such carvings of the pagan sun god were once carried as protective emblems at the mast-heads of ships.

Christianity was adopted in Russia at the end of the 10th century and brought with it new images and emotional qualities to enrich Russian art, which drew inspiration from the highest forms of Byzantine culture and assimilated the artistic heritage of classical antiquity.

The new works were shorn of all but essential elements. Background details were shown as clearly as those in the foreground. Sculptural works were characterized by their terseness, clear cut rhythm and stylized form, and the central figure was made disproportionately large to emphasize its preeminence and moral status.

These characteristics are seen in the surviving examples of two types of 13th century monumental wood carving: the framework of the iconostasis and the so-called Ludogoshcha cross.

The 13th century iconostasis (a screen separating the sanctuary from the rest of the church) is divided into rectangles in which reliefs are sculpted. The whole composition is austere and rhythmical; the carved forms concise, stylized and extraordinarily impressive.

The Ludogoshcha cross has a most unusual shape resembling that of a branchy tree. Bas-reliefs in circular frames are placed at different levels on its surface which is covered with intricate carved patterns that unite the different images into an expressive ensemble.

Both the 13th century iconostasis carving and the Ludogoshcha cross are representative of the art of one of the oldest Russian cities, Great Novgorod, whose works are distinguished for their strong, clear line and their monumental yet austere form and expression.

The people of Novgorod were often called "the master carpenters", such was their fame as craftsmen in wood. All Russia admired their wooden churches, carved poles, sleighs, boats, beautiful handmade objects carved in boxwood and Caucasian walnut, and the giant oak pipes that served as water mains. At the end of the 10th century, the craftsmen of Novgorod built St. Sophia, a huge wooden cathedral with 13 belfries.

In the 13th century the Tatar invasion placed the Russian people under a yoke they were to endure for 150 years.

In wood carvings of that time saints are often depicted as inspiring figures; the most popular were the fiery Archangel Michael, sword in hand, and St. George, a courageous, handsome youth in armour and on horseback. Grey-haired St. Nicholas personified man at his best—wise, kind and charitable to others.

In 1380, the Russians routed the Tatars at Kulikovo and drove them out of Russia. The country rose from its ruins to begin a new life.

Some 30 years later, Andrei Rublyov, the greatest icon painter of ancient Russia, created a work that marked the beginning of a new epoch in Russian art: the famous "Trinity". Crystal clear, harmonious and lyrical, it was a masterpiece that revealed the very quintessence of human feelings. Symbols and forms intended to express the immutability of religious dogmas instead reflected, in this profoundly emotional work of art, the complexity and diversity of life.

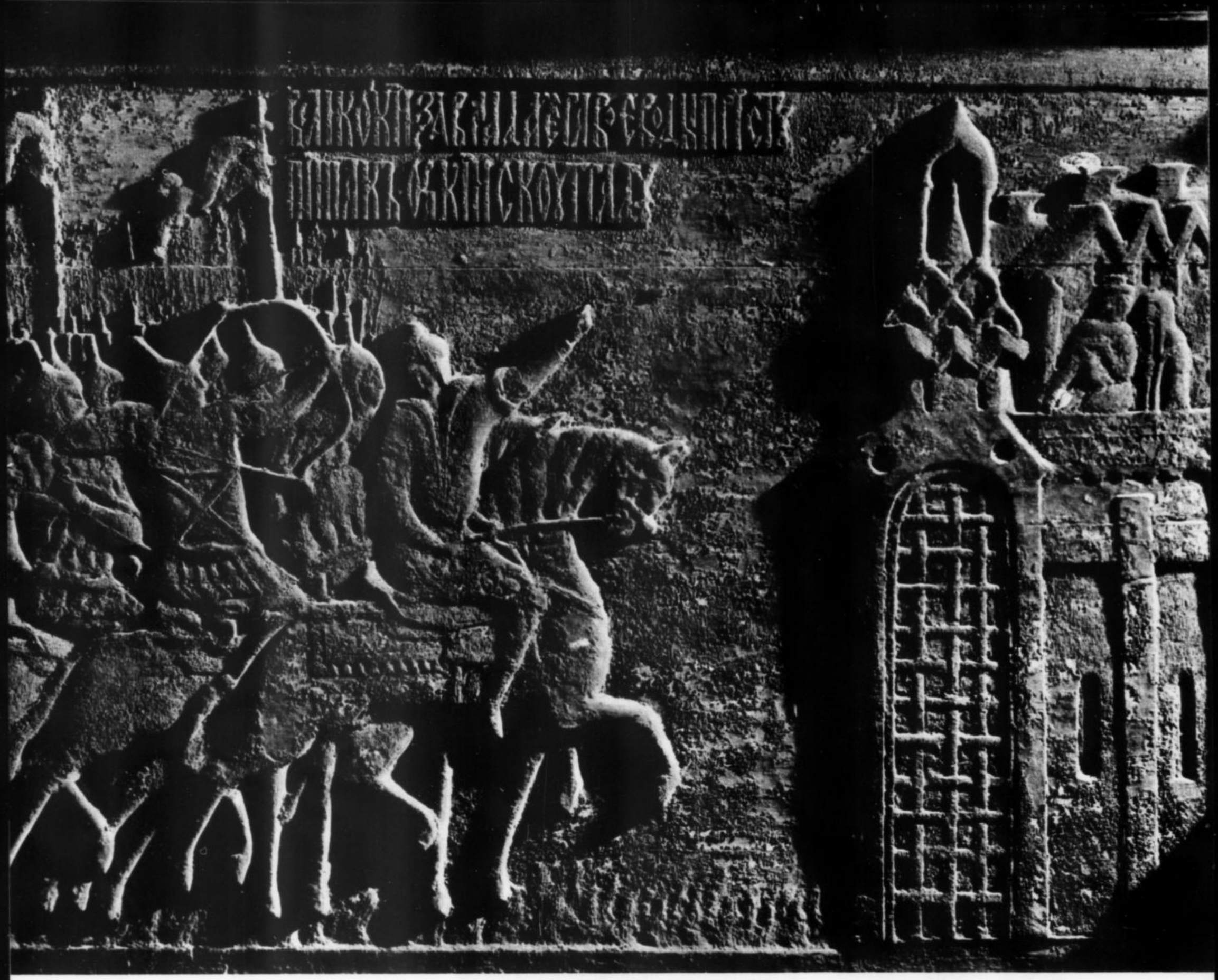
Philosophical content and profound emotional expression were traits that Russian art shared with the masterly

Photo © APN - Novgorod History Museum

Photo © APN

Artists and craftsmen of all periods have used their art to express the ideas of their time and to depict events that changed the course of history. In the 15th and 16th centuries, Russia was striving to weld its far-flung territories into a single state. In 1551, an unknown wood sculptor decorated the ceremonial seat of Ivan the Terrible, in the Cathedral of the Assumption, in Moscow, with scenes depicting a multitude of events in Russia's history. Detail, right, from one panel shows cavalry approaching a fortified castle.

An outstanding centre of the wood carver's art in ancient Russia was Novgorod, from the 9th to the 12th century a dependency of Kiev and for the next three centuries a medieval republic—Sovereign Great Novgorod. By the 13th century its famous craftsmen had developed a characteristic form of sculptural wood carving, an austere yet expressive style that is still evident in the crosspiece of a crucifix shown below, carved at Novgorod in the mid-17th century.



compositions of Western Europe, the frescos and sculptures of India, the classical landscape paintings of China, the miniatures of the Near and Middle East, indeed, with all the art of the Middle Ages.

Within the bounds of medieval thought and knowledge, wood sculptors and carvers used their art to express with tremendous force the ideals of their time, as well as to observe and comment on events that changed the course of history.

The ceremonial seat of Ivan the Terrible in the Cathedral of the Assumption, in the Kremlin, is an outstanding example of 16th century wood carving, and at the same time its compositions are a record of historical events compiled at a time when the vital task facing the country was to unite all its territories into a single centralized state. These reliefs are images from the pages of Russian history, depicting among other episodes, the reception of ambassadors, the conference between Prince Vladimir Monomakh of Kiev and the Boyars, and Russian cavalry on the move.

Traditions and techniques of sculpture in wood were passed on from generation to generation. Northern Russia became famous for its unique wood carving which, with its simple patterns composed of slanting and zig-zag lines, triangles, diamonds, rosettes and indentations, perpetuated the traditions of the art of Great Novgorod. Architecture in wood, too, was developed to a remarkable degree in the north where the Church of the Transfiguration in Kizhi surmounted by 22 domes still stands as a masterpiece of design and construction.

Another outstanding centre of the wood craftsman's art was the Volga region where the famous "ship carving" originated. Initially found only on the boats which plied the Volga River, it spread far and wide to adorn gates, porches, poles and window mouldings. From its original austere, geometrical patterns, it evolved into imaginative, embroidery-like designs—creeping plants, leaves and flowers, fantastic birds, friendly-looking lions with splendid manes and flowers in their tails, mermaids, and herons with a bunch of grapes in their beak. All these inspired poems in wood were executed with superb craftsmanship.

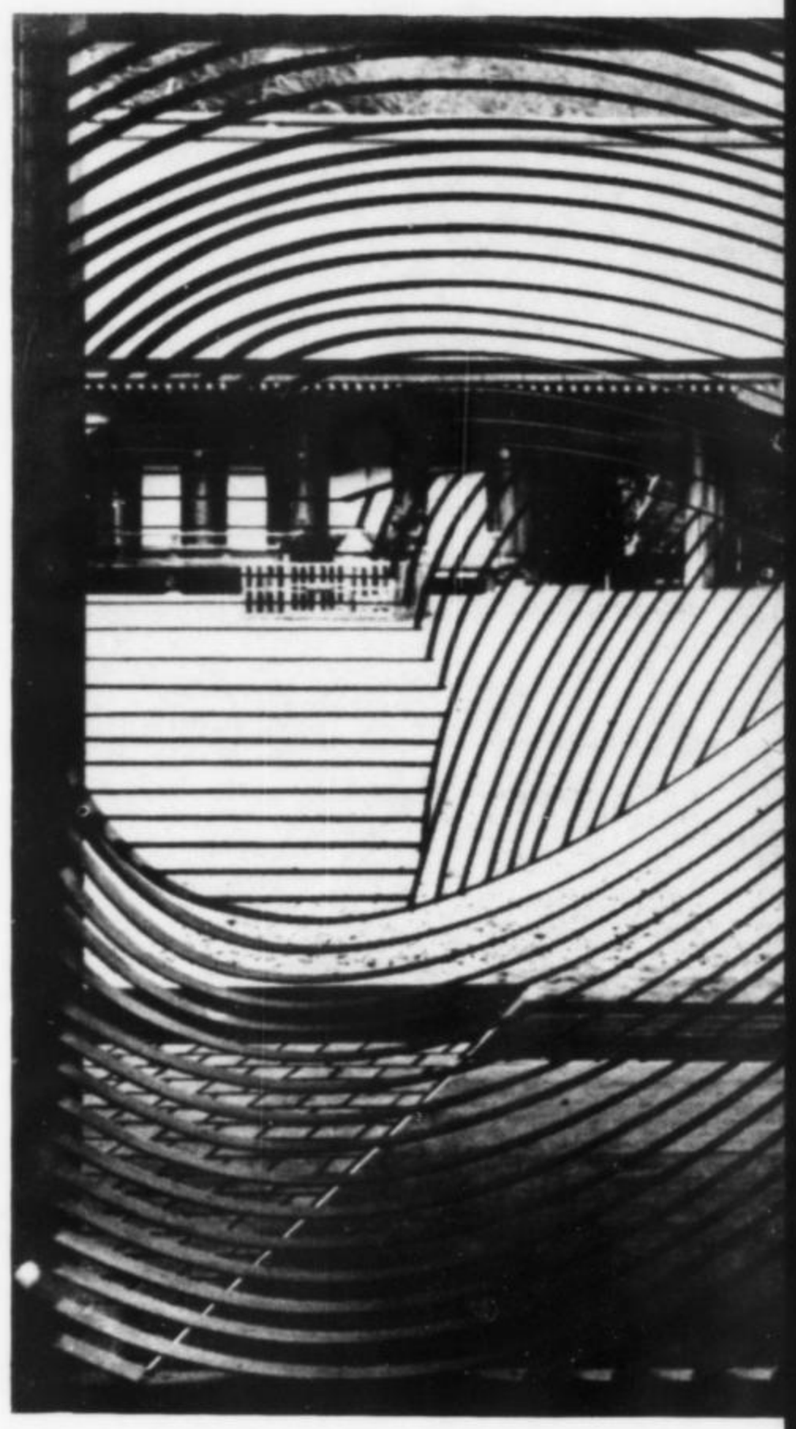
The skill of the carvers, their ability to conjure the maximum effect from their material and above all their love of beauty are clearly evident in the forms of utensils and other household objects indispensable to a farming community.

With their perceptive understanding of wood and its plastic qualities, these craftsmen excelled in using to the best advantage its natural grain and pattern, and in utilizing roots and knots to fashion decorative motifs.

Every household article, however insignificant, was given a distinctive beauty: distaffs hand painted in bright colours, heavy benches with carved backs, boards for making richly decorated honey cakes and others for printing colour patterns on fabrics, finely carved jugs, cups and salt cellars shaped like boats, ducks or swans.

In this way, even the simplest everyday activities fulfilled the purpose of the craftsman: the integration of beauty with utility.

Photo © Alfieri and Lacroix, Milan



NEW SHAPES TO

Photo © Graphis, Zurich

There was a time when the phrase "mass-produced object" was synonymous with ugliness, inferior quality and gimcrack products. In certain cases it is still true today and the unsightly articles placed on sale in many countries are sad proof of this. But more and more, the creative designers of today are seeking new forms that are both a joy to the eye and a joy to use. Right, a window display poster by the German decorative artist Barbara Brenner of modern Danish cutlery. Japanese boxwood combs graphically arranged in display, left, are so lovely that to even handle them would be a delight. They are modern products and designs inspired by traditional Japanese forms and are often used as ornaments in Japanese coiffures. Above, a sliding door of original design offers a most unusual perspective of Japan's great Izumo Shrine. It is the work of Kiyoshi Awazu, one of Japan's leading creative designers, who is responsible for the graphic designing and plans for Expo 70, to be held in Osaka next year. Top left, an example of symbolic advertising design by an Italian artist, Franco Grignani. No effort is made to advertise the product directly, but instead the design attempts to catch the viewer's interest by the striking nature of the graphic construction. The design is an advertisement for a printing company.

Foto © Masao Arai, Tokio

DELIGHT THE EYE

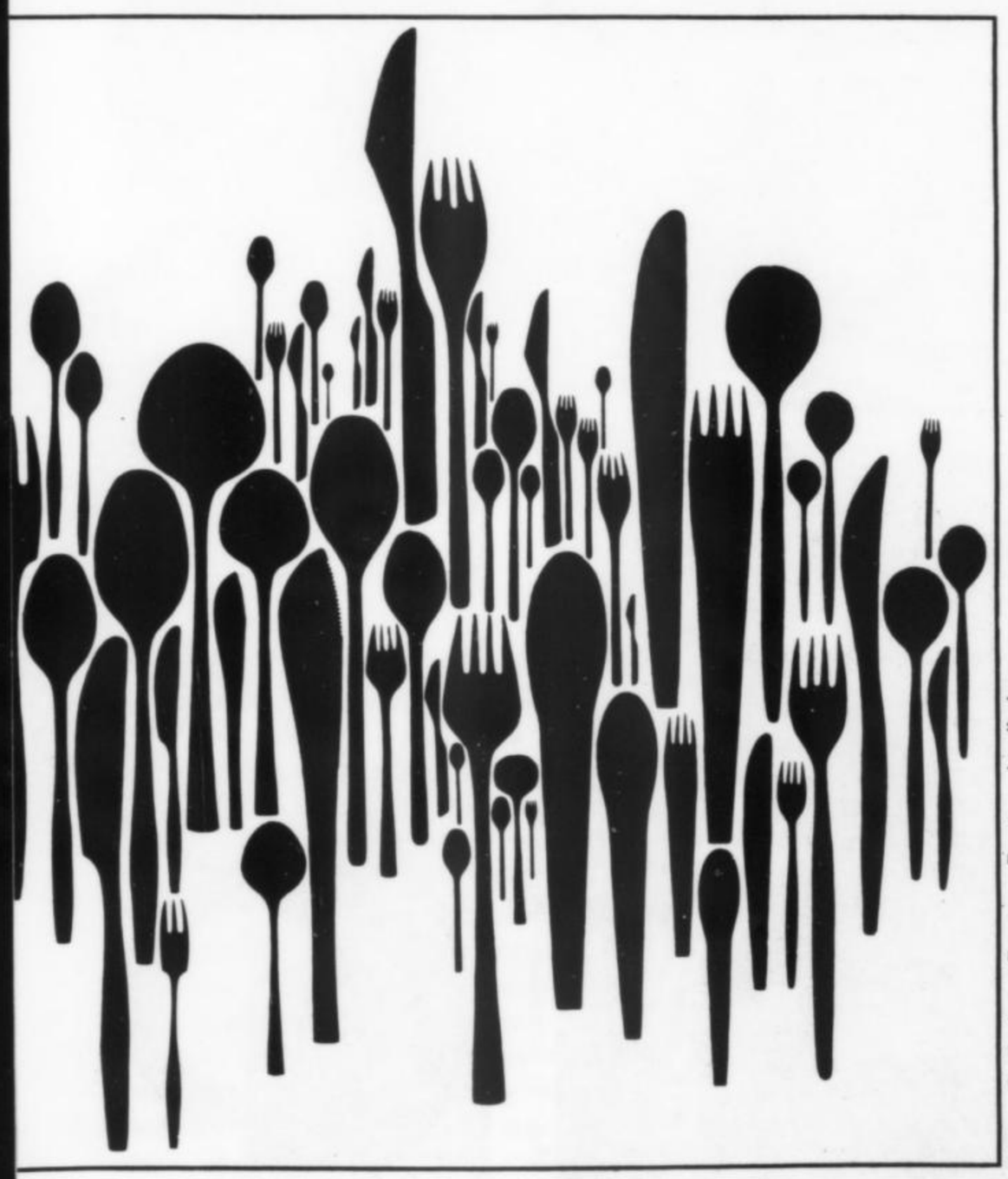


Photo © Barbara Brenner Design, Lindholm

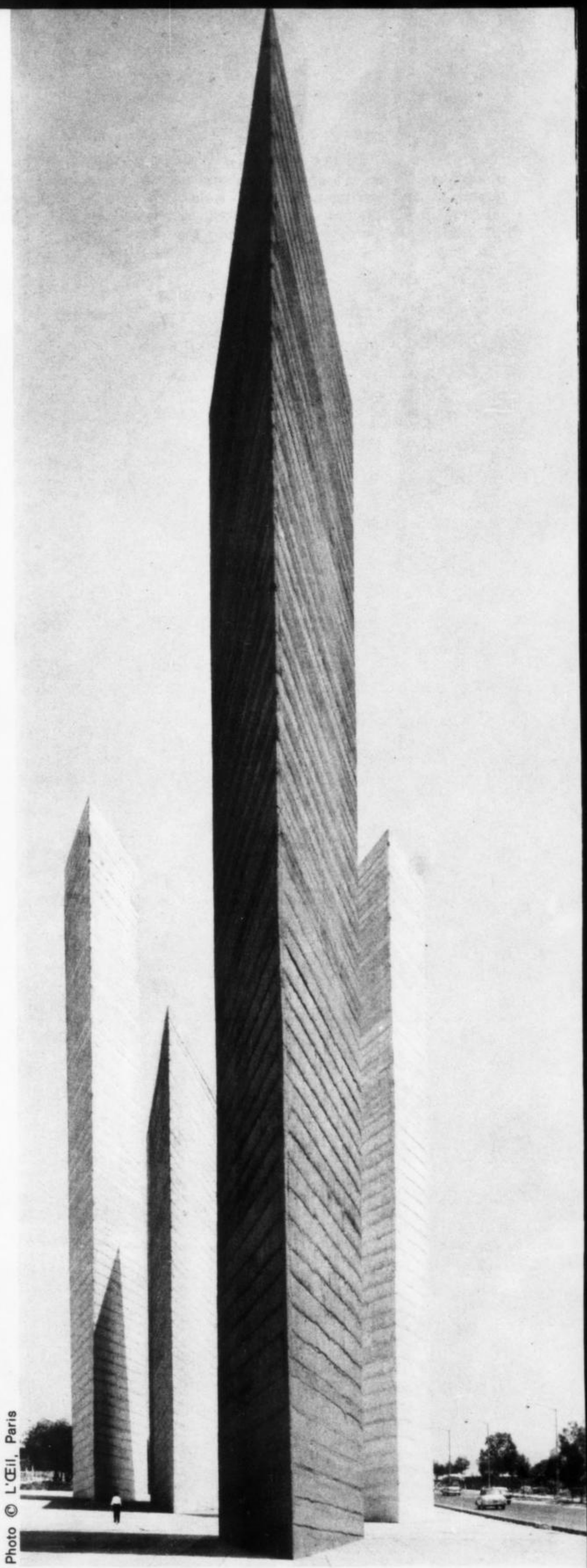


Photo © L'Œil, Paris

The phrase "beauty for beauty's sake" can be aptly applied to these prismatic-shaped towers which stand on the outskirts of a town near Mexico City. The work of sculptor Mathias Goeritz and architect Luis Barragan, they have no functional purpose other than to delight the passerby with the beauty of their harmonious profiles outlined against the sky.

The speed of our modern age is already engraved in the urban landscape, in the curving shapes and patterns of concrete highway junctions and overpass bridges. Below left, a superhighway intersection in a U.S. city. Below right, "Endless Rhythm", a painting by Robert Delaunay seems to echo the same pattern.

CURVING RHYTHMS

Photo © Gilhausen - Rapho, Paris

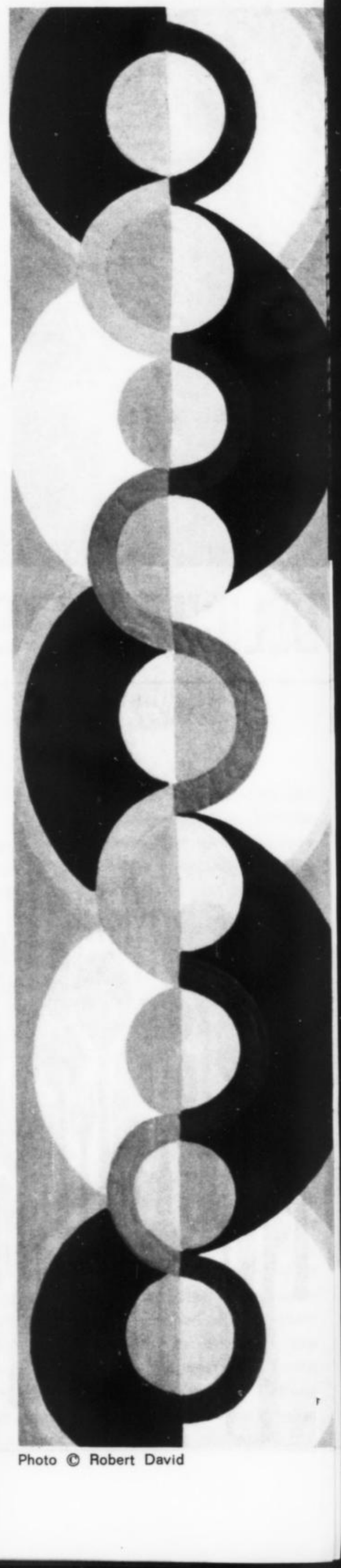


Photo © Robert David

Photo © Serge Moulinier, Paris

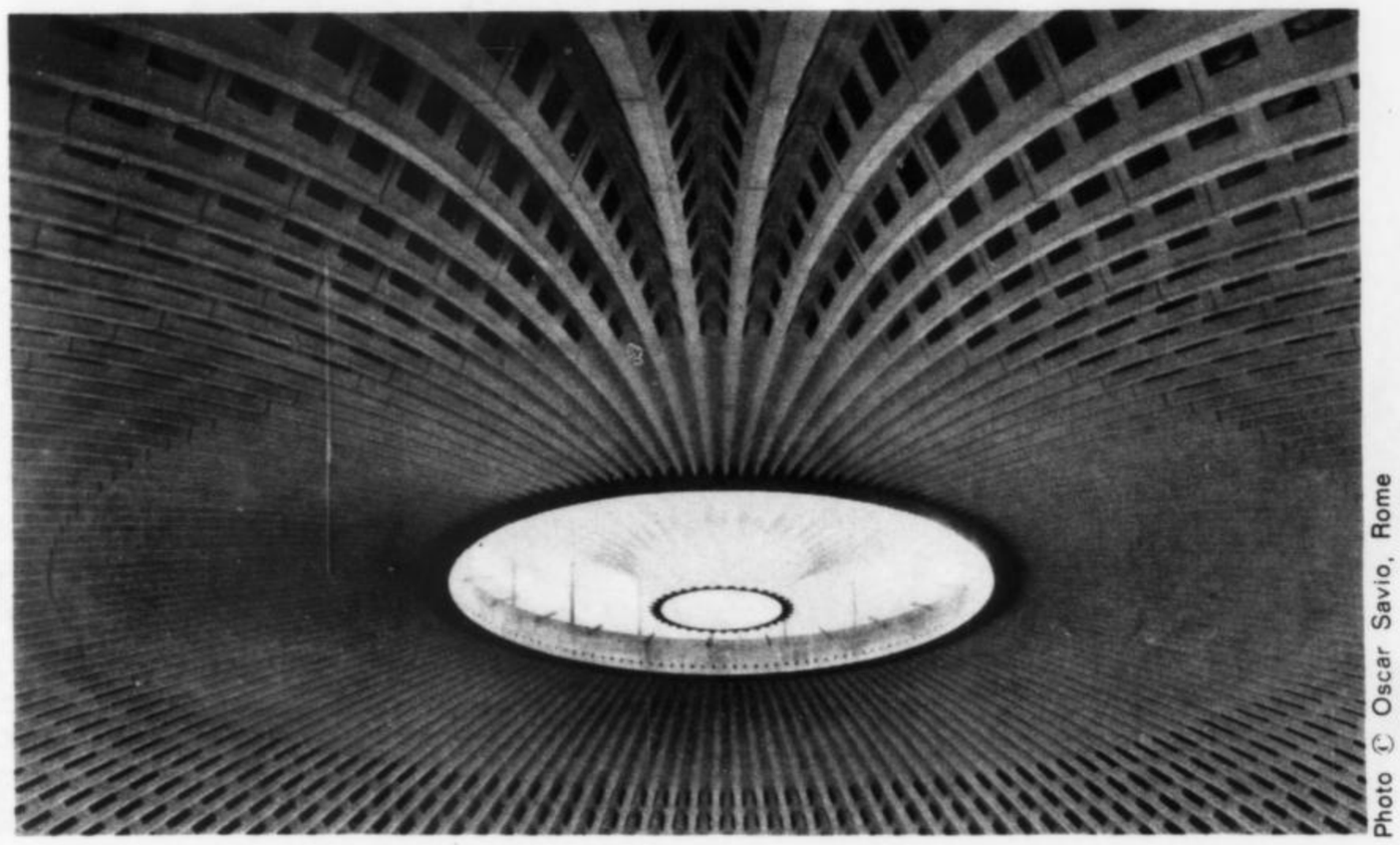


Photo © Oscar Savio, Rome

Above, soaring 13th century columns and vaulting of the choir in Beauvais Cathedral, France—one of the great masterpieces of Gothic architecture. Right, the impressive ceiling of the Palazzo dello Sport, Rome, built by the Italian architect, Pier Luigi Nervi in 1959. Its ribs are constructed of prefabricated units of reinforced concrete. These splendid examples of architectural design, ancient and modern, show that the mastery of technics is a key to the purity and boldness of structural forms designed for mass audiences.

Photo © Popular Crafts Centre, Uherske Hradiste, Czechoslovakia

SCULPTURES IN FLOUR AND YEAST. The flowing rhythm, sense of proportion and ceramic-like quality of the figures above illustrate the remarkable talent of pastry chefs in such central European countries as Czechoslovakia, Rumania and Hungary. These works are part of a long tradition of artistic pastry-making that has been carried on for centuries. In Hungary, little masterpieces of decorated bread and pastry are part of every wedding ceremony, and the objects are carefully preserved for years.

Ingeniously carved "proverb lids" for earthenware pots are used by the Woyo on the African coast near the mouth of the Congo as a mute but eloquent means of relaxing maritial tensions. A woman who, for one reason or another, wishes to rebuke her husband, serves him his meal in a casserole with a wooden lid on which carved figures convey a meaning which is clear to everyone and which never fails to have an effect on the husband. A woman tired of being scolded for her cooking would use the lid below, showing a man pointing to a bowl of sliced bananas, "a dish fit only for bachelors."

Photo © Musée Royal de l'Afrique Centrale, Belgium

THE CRAFTS

Continued from p. 17

engaged in learning metaphysics and the true value of things; in short, in acquiring a culture.

There was no isolation of the school from the larger life. For in this setting the child learnt little tasks as part of the daily routine, picking up skills even as he did other components of his way of life. The problems were real, not make-believe, as the aim of education was understood to be the unfolding of the personality to make for fuller life.

For the quality of inspiration which transmutes skills and competence can hardly be taught. It has to be cultivated by experience. This makes for a very special relationship between the teacher and the pupil, an intimacy binding the two. The latter looks up to the former as the source from which knowledge is imbibed, great truths learnt and interpreted.

The teacher educates the pupil as much through his own personal conduct as through studies, and is expected to show the same respect and regard for the pupil as he would for his own progeny and family. The sharing of problems and varied experience is a real contribution to the enrichment and formation of the pupil's personality.

In a craft society the master craftsman is also a social leader and an important entity in the community. The teacher keeps nothing worthwhile back as a trade secret from the pupil. This form of institution makes craftsmanship a living thing, giving prestige and value to sound standards. The teacher spurs the pupil on to surpass himself and takes genuine pride in conceding superiority to the student.

In a society which accepts crafts and still finds an honoured place for them, there is a free exchange of ideas between fine arts and the crafts, each accepting cues from the other. Similarly the man of taste is rated as equally gifted and with the same sensibility as the man who creates. So

appreciation is in a sense on a par with creation, because it is felt that the man of sensitivity participates with almost the same excitement and exhilaration when he appreciates as when he creates. This concept is an important and integral part of the craft world.

Moreover, the insistence on good taste ensures a consistently high standard for all arts and crafts. Even the common terracotta shows a vigour of muscle and at the same time a fluidity of line as if to prove that the earth is not static but has a dynamic rhythm realized in a flux through a continuous process. Craft means cultivation of an intimacy with human life and creation, a sympathy for all living things and the realization of the fundamental unity of all aspects of life though diverse in form.

A society dominated by mechanical industrialization tends to exalt efficiency over creative gifts, though the latter are rarer and more precious from the human point of view. Thus administrative staff enjoy better status, higher salaries and are generally considered more important than expert craftsmen.

It must be remembered that overemphasis on techniques that accelerate speed and swell the quantum of volume, but are divorced from imagination and intellect, can result in the loss of that exaltation which stimulates creative activity in craft production. Similarly the pivotal importance accorded to *facts* in education may draw away all inspiration and leave life too flat to awaken any sense of wonder in the young. Such overemphasis can be just as hard to shake off as the superstitions of the imagination.

We once believed that a full personality is fostered by ideals in relation to which the course of life is set and plotted through the observance of certain disciplines. It may be that ideals have fewer chances of survival in an atomic age. Moreover, the ever-increasing invention of sensitive machines and instruments places less and less premium, in a way, on man.

The trend now is to give pre-eminence to the machine. In a world where life is being increasingly geared to predominantly physical targets that have to be achieved through highly complicated mechanical processes, the rôle of man must inevitably necessarily pale and shrink. He has therefore to be compensated by artifices.

The modern concept of the build up of the personality flows largely from a machine dominated age. Personality build up today is made into a kind of a cult. Wide publicity is given to tips and practical hints towards this end: wear the right kind of clothes, have the right make-up for the complexion, use the right type of perfume for the evening. Surely, these do not help the blossoming of a personality.

The more frequent use of automatic machines curtails the demands on man. Less and less of him is called into action. Geared to automation, human beings must increasingly conform to machines: individual opportunities for choice and decision narrow and, in the ultimate, leave the way open for the replacement of man by machine. Large units constantly expand into larger ones and the concentration of machines becomes still heavier. In this gigantic grind, the human personality may well be undermined if it is not balanced by an accompanying pattern of production, as in the crafts.

One is gradually becoming aware of a lowering of quality standards in the current age, compared with the craft age. People's taste is determined more by other opinions, called "fashions", than by the intrinsic value or merit of a product. Similarly the solidity or endurance of a product becomes a less important factor.

Craftsmanship on the other hand is more a tribute to the high function of the human being, who is not just a physical frame, but is endowed with creative talents. Society needs constant reminders of this and of the corrective and balancing force which crafts so naturally provide.

The alternative, for the majority of people, may all too easily be a form of escapism, a flight from the monotony and the stifling pressure of mass production. In such an atmosphere people tend to become preoccupied with careers rather than a sense of mission or service. At the same time they are readily attracted by anything that is new and, because of its novelty, exciting, with little discrimination or concern for proper values.

We must not forget that while science may open up the fourth-dimensional world, and technology the wide firmament, the individual in technological society seems to get compressed as it were into a single dimension. The responsibility he exercises is trivial, his power of decision nil. Only a small part of him operates.

Craftsmanship, on the contrary, involves the entire person, relating the mind and the material to a certain function for a specific purpose. While the tempo of the craft age gave the illusion of timelessness, the current age rushes on at the astronaut's speed. It is largely against this backdrop that we have to view the value of crafts and their relation to contemporary society.

Crafts have a special rôle and significance in the creation of a home —home to mean all that part of one's environment that is personal and intimate as distinct from temporary and utilitarian. When the machine usurps the essentially human part of perfor-

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ESKIMO SCULPTURED MAP

19th century ethnologists discovered that Eskimos who lived along the east coast of Greenland had developed their own wooden relief maps which not only show the outline of the coast but the contour of the land, rock formations, storage places, and portage routes for carrying kayaks overland when ice blocked access to the sea. The hand carved map, above, shows the peninsula between the Sermiligak and Kangerdluarsikajik fjords. Areas which Eskimo map makers knew well were often enlarged and shown in greater detail than lesser known regions, and islands were carved on a separate piece of wood and positioned alongside the main map to show offshore areas.

Drawing from 10th Annual Report, Bureau of Ethnology, Smithsonian Institute, U.S.A.

Photos Servulo Esmeraldo Collection, Paris

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Autor: Profiro Paranaguá

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Throughout north-eastern Brazil a popular imagery of extraordinary richness and diversity has developed since the turn of the century in the form of block-engraving illustrations for the covers of modest booklets of poetry and folk tales (photo 2). As spontaneous as the literature they are helping to popularize in city suburbs and villages, the engravings are the work of anonymous artists. They show legendary heroes, scenes from everyday life, or fabulous animals such as the werewolf (1), a strange "Pegasus" (3), lizards on their hind legs (4) or a hallucinating shape, half-devil, half-animal (5).

The soup's more delicious with a pretty spoon

mance, it cannot but reflect on the intimate environment.

In the furnishing of the home a direct association with the original and authentic register a personal impression on us, as with an original painting, a manuscript, a relic, things that a reproduction cannot equal no matter how perfect it may be. Here one senses all the difference between the work of a master and a machine. Crafts form part of the daily environment and fit in naturally and gracefully in the arrangement of the home.

In upholding crafts one does not necessarily by implication reject machines or make an impassioned plea for a return to hand production. There is, in fact, a basic relationship between small tools and large machines. Where we take the wrong turning is in failing to make the proper appraisal of and acceptance of the rôle of each in its own sphere, which would still leave the community to make a choice. There would then be no danger of man being bullied by the machine.

Tradition respects the natural limits of craftsmanship and the harmony that is established between the craftsman, the materials he uses and his tools. The pride the craftsman derives from his creation and the delight in the perfection of his finished product sustain him. It is this knowledge enshrined in the crafts that gives them an abiding place in our social set-up.

The very fact that even in this growing forest of machines with its triggery tempo, far from being smothered crafts are once more coming into world focus, is evidence enough that within us pulsates an innate yearning to use our hands and to feel the surface of individually created objects.

CRAFTS embody certain qualities and a depth of experience arising out of direct expression which is very different from studio work. Craft work is an acknowledged form of therapy for those who are mentally unsettled and nervously upset: it is a source of rhythm and stability in living. Even hard labour done rhythmically becomes more bearable.

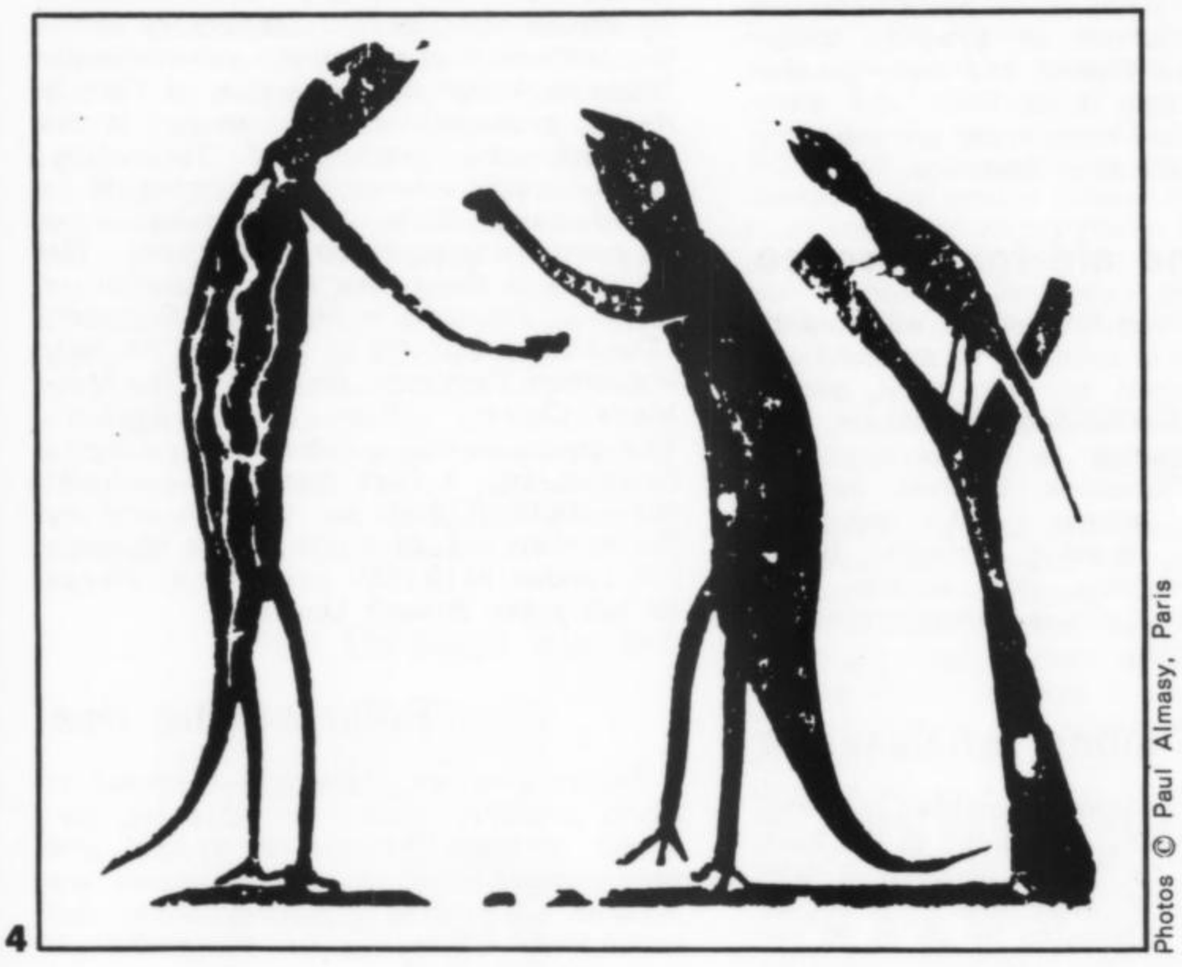
The problem before us is therefore not man versus machine but rather how to promote a harmony and cohesion between the two, a regulating of each in its own appropriate field.

The need for saving and developing crafts is felt to be vital even by those who follow or are caught up in other pursuits. For it enables them to maintain contact with those aspects of our culture that are characterized by crafts, and to absorb some of their elegance and grace.

Crafts are particularly important with young people for the qualities they help to develop. For inherent in the craft tradition are abundant reserves of sustenance and delight. As long as crafts continue as living and compelling witnesses of these cultural resources, art will remain intimately connected with the daily usages of man.

Crafts also have a special vitality as a direct human answer to direct human needs. As has been said, the demand in eating calls as much for satisfaction from the right kind of spoon as from the food to be eaten. Crafts have therefore an intimate kinship with and understanding of the human needs its products serve, which induces an intuitive sense going with rather than against the grain of

POPULAR IMAGERY FROM NORTH-EAST BRAZIL



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Photos © Paul Almasy, Paris

life, absent in the assembly line pattern.

In craftsmanship man is in full control and can make his own decision at every point. In large machine establishments the workman is likely to be subjected to the deadness of outward uniformity and the gnawing pressures of his inner self seeking release. The very fact that in the modern highly sophisticated period a compelling need is felt to reach back into the remote past, with its naïvety and simplicity, to try to flood our being with its springlike freshness, is a clear demonstration of this sustaining rôle of crafts.

Under social pressures, the essence of things gets overlaid by more superficial layers of modes and manners. It has been truly said that the virtue of a plant is in its seed and its form in its first shoot. Craft is not a disinterested extraneous function complementary to life but divorced from the inner being of the community. Rather it is an intensification of life, a stirring of the pulse, a quickening of the heart, a releasing of the muscle, in short a compelling and natural mode of expression.

Crafts are not stylized imitations of nature but actually help to harmonize life with nature. In a way, they teach us what to look for and how to see. Craft forms have roots in the soil as well as in the imagination of the craftsman. They become a direct and sincere expression of the character and life of the people, and therefore speak a language all their own. As the saying goes, music is more intelligible to the musician than speech.

IN the present age where crafts are exposed to many dangers, a particular responsibility devolves on craft lovers. It is significantly said that the disintegration of a craft-oriented society is reflected in the disintegration of its crafts.

Crafts need not, of course, be bound up exclusively with tradition. For life is on the move and patterns of living change with habits and customs. New relationships are evolved with the current flow of life and new traditions created.

But there are certain values indispensable to mankind which crafts preserve, and those craftsmen and craft lovers who draw on this perennial spring of inspiration and experience its unchanging sense of fulfilment have a precious charge to keep.

New exchanges are taking place in many spheres and fresh breezes are wafted across that touch and transform worn-out and weary spirits. The long centuries of political and economic rule of some regions by others are giving way to a growing realization of a common brotherhood and destiny of mankind.

The less industrially developed areas have retained more of the craft heritage along with their other traditions. As they emerge from the old suppressions and come to life, these things slip into proper perspective. The result is a growing realization of the significance of their contribution to the world of culture.

The people of the former ruling countries too are waking up to a greater discernment and appreciation of the gifts and qualities the newly freed have to offer. Today, much of the old obtuseness and casualness on the part of the more industrialized peoples towards the less industrialized nations is giving place to a more intelligent and sensitive understanding of the old cultures and traditional values, and a recognition of the need for and significance of mutual understanding and appreciation and exchange.

There is also a realization that the tissues of an older way of life are not to be swept away like so many cobwebs, for to a sympathetic mankind they reveal untold charms and subtle and restrained overtones of abiding value and vibrant meaning.

Anand Kumaraswamy, the great interpreter of oriental arts and crafts, says that "years ago, under pre-industrial conditions, the public had perforce to accept good art, good design, good colouring, because nothing worse was hardly available."

CONTINUED ON NEXT PAGE

Now mass production under advanced mechanization places the ignorant and the aesthetically untutored at the mercy of those who seek larger margins of profit.

The time for a choice has come. Good taste and greater opportunity to live in intimacy with beauty should not be the privilege of the few, but the common inheritance of all. This is what the crafts have to teach and offer us. The two paths have already crossed. Western science is no longer regarded as just a mechanism but has acquired also an element of philosophy.

The rôle of crafts in the economy of a developing country has become a subject of world-wide significance. Economists all over the globe have directed their vision and experience to this study. And indeed it is clear that a sentimental regard for traditionalism alone will not take us very far in our effort to give these ancient activities a modern vitality and meaning.

The modern demand is for beauty as a supplement to usefulness. Then again, the concept of usefulness itself has changed because of the transformation of our modes of thought, of living habits and environment. Nor is there any longer the same fastidiousness for the purity of material or the authenticity of form. With the advent of cheap alloys, even for jewellery, artificial silk and synthetic materials like plastic, the emphasis has definitely shifted to cheapness. Similarly, the insistence on durability has been replaced by a demand for greater variety. Modern taste is restless and prepared to renew and replace articles more easily and more frequently.

It is therefore in the very nature of the craft industry that great sensitivity and delicate handling, infinite patience and tireless perseverance will be needed before crafts can play an appropriate role in contemporary society. The public must bear with this great heritage of mankind in its period of mutation, and remember that even though its birth and flowering belonged to another age, another atmosphere, a totally different pattern of living and tempo, it nevertheless has something significant and important to bring to the modern context.

There is nothing spectacular about crafts. You do not find them in imposing structures humming with life and lit by million candle-power lights. They have mostly to be unearthed in twilit corners and humble cottages. Even though millions are engaged in crafts all over the world, they are never found in large concentrations. Their tools are modest and unostentatious. The importance of crafts cannot therefore be measured through super structures or streamlined machines. They speak of an age when dignity lay in silence and beauty in subtlety.

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UNESCO NEWSROOM

Menace to coffee

There's still a lot of coffee in Brazil. But unless the activities of the "Meloidogyne coffeicola" are checked, there may be much less. This minute parasite feeds off the roots of plants, killing them or reducing their yields. The pests have laid to waste a number of Brazilian coffee plantations, and federal and state governments, with help from FAO and international chemical companies, are mounting a vigorous eradication campaign.

Food aid for Morocco

The World Food Programme will contribute $13 million in food aid to an ambitious Moroccan project to help rural people build and improve houses and schools. The $60 million scheme, to be developed in ten different locations, involves building 60,000 new houses and renovating 30,000 homes, building schools, health and social centres and streets, and providing water supplies, sewage systems and street lighting.

Kimono renaissance

The kimono, traditional Japanese costume, is regaining favour. Relegated to the back of the closet for years because it was cumbersome and expensive, its annual sales are now increasing by 20 to 30 per cent. Much of the kimono's returning popularity is due to the substitution of wool for silk, thus cutting the price by as much as 90 per cent.

Putting human rights to work

A new survey of international efforts since World War II to enforce human rights appears in a recent issue of International Conciliation, published by the Carnegie Endowment for International Peace. "The Key to Human Rights—Implementation", written by Dr. William Korey, director of the B'nai B'rith United Nations office, cites indifference of governments and suspicion of former colonial countries as deterrents to progress, and calls attention to the hampering effect of political problems on human rights action. Conversely, he cites the International Labour Organization and the Council of Europe as two organizations that have made encouraging breakthroughs.

'Vision and Value': new focus on art and science

Some of the world's foremost scientists, scholars, artists and educators have contributed to "Vision and Value", a series of six volumes dedicated to the search for values common to contemporary scientific, technological and artistic achievements. Prepared under the editorship of Gyorgy Kepes, professor of visual design at the Massachusetts Institute of Technology, U.S.A., each volume is dedicated to a broad basic theme and contains some 15 essays and over 150 illustrations. The six titles in the series are: "Education of Vision", "Structure in Art and in Science", "The Nature and Art of Motion", "Module, Proportion, Symmetry, Rhythm". "The Man-Made Object", "Sign, Image, Symbol". This unique series is published by George Braziller, Inc., 1 Park Avenue, New York, N.Y. 10016 ($12.50 per volume) and by Studio Vista Ltd., Blue Star House, Highgate Hill, London, N.19 (63/-. per volume). **Please do not order through Unesco.**

Polio on the rise

Poliomyelitis, so dramatically reduced in North America, Europe and Oceania, has shown a three-fold rise in tropical and semi-tropical countries. Chief victims are children under five. Studies show that vaccination—95 per cent successful in temperate climates—is only 60 per cent effective. Scientists supported by WHO are investigating this problem.

Tree bark vs. oil pollution

Ordinary tree bark ground into powder has come to the rescue of water polluted by oil from ships and industry. Stuffed into sausage-like booms of nylon, the bark effectively absorbs the pollutant. The waste it contains makes it highly combustible and afterwards it can be used as fuel. Tests show that two litres of bark powder absorb one litre of liquid.

Museum computer network

Fifteen museums in New York City and one in Washington D.C. have set up the first computer-based central archive of the principal art resources in the U.S.A. This museum computer network, which is to distribute information to museums, libraries,

PEACE THROUGH INTERNATIONAL LAW

The United Nations has dedicated its latest commemorative stamp, issued on April 21, to Peace Through International Law. The new stamp also commemorates this year's 20th anniversary meeting of the International Law Commission, established by the U.N. General Assembly in 1947 "to promote the progressive development of international law and its codification." The new stamp appears in 6 and 13 cent denominations. As agent in France for the U.N. Postal Administration, Unesco's Philatelic Service stocks all U.N. stamps and first day covers currently on sale. For further details, write to the Unesco Philatelic Service, Place de Fontenoy, Paris-7e.

and other educational institutions, aims to record all U.S. public collections, beginning with those in New York and Washington.

Renaissance library recreated in one book

Treasures from the famous *Bibliotheca Corviniana* of Buda in Hungary have been made accessible for the first time to the general public by Editions Europa of Budapest which, in co-operation with Unesco, has published a beautiful volume containing many remarkable, illuminated manuscript pages which once belonged to the library. Founded at the beginning of the Renaissance by King Matthias of Hungary, the Corviniana Library's original collection numbered 2,500 pieces, many of which are now the property of other European libraries. Unesco has financially aided the project and arranged for Corviniana works in 40 libraries to be photographed for the catalogue. The beauty of the Corviniana manuscripts is illustrated by 143 full page colour photographs accompanied by texts and artistic and historical notes by distinguished Hungarian scholars. First published in Hungarian in 1967, the volume is now being prepared in other languages.

Man through his art

"Love and Marriage" (cover above) is the fifth volume in the series, "Man Through His Art", 14 books which present, describe and annotate artistic masterpieces from the world's major cultures. Each book explores a different aspect of human life and shows how man has given artistic expression to it. The first four volumes dealt with: "War and Peace", "Music", "Man and Animal" and "Education". Each has 20 plates, including 16 in full colour, and over 100 text illustrations. The collection is published for the World Confederation of Organizations of the Teaching Profession with the co-operation of Unesco, and the editors are Madame Anil de Silva (Ceylon), Professor Otto von Simson (Fed. Rep. of Germany) and Philip Troutman (U.K.). Orders and inquiries should be sent to the following addresses: (**U.K edition**) Educational Productions Ltd., East Ardsley, Wakefield, Yorks. (school ed. 25/-, general ed. 30/-); (**Canadian ed.**) The Queen's Printer, Ottawa, Ont. (school ed. $5.00, general ed. $8.00); (**U.S. ed.**) New York Graphic Society, Greenwich, Conn. (school ed. $5.75, general ed. $7.95). For Scandinavia: International Publishing Co., Box 404, Orebro, Sweden (45 Kr.). PLEASE DO NOT SEND ORDERS TO UNESCO.

Air pollution antidote

Ninety-eight per cent of the pollutant sulphur dioxide can be removed from the flue gases of heavy-oil fired boilers by a new Swedish process, which also eliminates 90 per cent of flue gas dust. The new system washes the flue gas with a lime solution; the resultant sludge is disposed of easily and safely. Though designed to combat sulphur dioxide, the process can also be used against other gases.

International efforts to conquer cancer

The foundation stone of the headquarters of the International Agency for Research on Cancer was laid recently in Lyon, France. The Agency, an autonomous body with nine member countries and operating within the framework of the World Health Organization, was founded in 1965 to promote and participate in international co-operation in cancer research. It collaborates with over 60 centres in different parts of the world, and has set up regional centres in Nairobi, Singapore and Jamaica to study environmental factors.

Unesco teams to study wind damage

Unesco plans to send teams of experts in structural engineering and the aerodynamics of structures to areas of the world where damage has been caused by strong winds. Their mission will be to reduce future damage by assessing how bridges, towers, and chimneys are affected by high wind, and studying the pattern of damage left by a storm. They will compare the relative merits of traditional and new building methods and materials, and suggest design and construction improvements. Wind damage throughout the world costs an estimated $1,000 million annually.

The promotion of literacy

The Pontifical Commission for Justice and Peace has recently created a committee for the development of peoples, under the presidency of Monsignor de Araujo Sales, Archbishop of Bahia (Brazil). The committee will work to promote, organize and co-ordinate the contribution of the Roman Catholic Church to the basic education of hundreds of millions of illiterate adults. Pope Paul VI has emphasized that this step was taken in response to an appeal by Mr René Maheu, Director-General of Unesco, for the Church to actively co-operate in the campaign for basic education and functional literacy which Unesco is striving to promote throughout the world.

Flashes...

■ *Europe, with 13.5% of the world's population, produced over 44% of the world's books in 1965, reports the Unesco Statistical Yearbook.*

■ *The rate of increase of Spain's university population is seven times greater than that of the country's total population. While male student enrolment has tripled in recent years, that of women students has increased tenfold.*

■ *Britain's roads, the most congested in the world, carry 55.3 vehicles per mile—double the density in the U.S.A. and France.*

■ *The United States has nearly 2,000 museums, which are visited by almost 200 million people annually.*

■ *No matter what control measures are used, world population will have doubled in the next 40 years, according to WHO.*

BOOKSHELF

RECENT UNESCO BOOKS

■ **Index Translationum — 20**
(International Bibliography of Translations)
1969 ($36; £10.15s. stg.)

■ **Children's Progress**
Stories of Unesco-Unicef programmes in education
By Richard Greenough
(Unesco and its programme) 1968

■ **Teachers for the Schools of Tomorrow**
By Jean Thomas
(Unesco and its programme) 1968

■ **Appraisal of the Major Project on Mutual Appreciation of Eastern and Western Cultural Values : 1957-1966**

■ **8 mm Film for Adult Audiences**
Reports and Papers on Mass Communication, No. 54
1968 ($1; 6/- stg.)

■ **The Study of Environment in School**
International Bureau of Education, Geneva - Unesco, Paris, 1968
($6.50; 39/- stg.)

★

■ **The Japanese Character**
(A cultural profile)
By Nyozekan Hasegawa
Translated by John Bester
A Japanese National Commission for Unesco publication
Kodansha International Ltd., Tokyo, Japan ; Palo Alto, California, U.S.A., ($5)

■ **Fighting Discrimination in Employment and Occupation**
(A workers education manual)
International Labour Office, Geneva, 1968 ($0.75; 5/3 stg.)

■ **Languages and the Young School Child**
Edited by H.H. Stern with a research guide by John B. Carroll (Language and Language Learning)
Oxford University Press, London, 1969 (20/- stg.)

■ **Africa South of the Sahara**
(Culture Regions of the World Series)
By Philip J. Foster
The Macmillan Company, New York
Collier-Macmillan Ltd., London, 1968
(22/- stg.)

■ **Indonesia**
(The Modern World)
By Malcolm Caldwell
Oxford University Press, 1968
(8/6 stg.)

■ **Universities in the Modern World**
By Basil Fletcher
Pergamon Press (Commonwealth and International Library), Oxford, 1968
(30/- stg. cloth; 21/- stg. paper cover)

■ **A Hundred Years of Sociology**
By G. Duncan Mitchell
Duckworth, London, 1968
(42/- stg.)

Letters to the Editor

PROBLEMS OF THE BIOSPHERE

Sir,

We were delighted to note the emphasis of your January 1969 issue on the problems of the biosphere, in excellent articles by Michel Batisse, René Dubos, Jean Dorst and Frank Fraser Darling. Through your own 12 editions, and I hope through wide reprinting, they should do much to stimulate more positive action to change some of the tragic imbalances resulting from centuries of mindless exploitation.

I should like to call your attention to the fact that Dr. Harold Coolidge is now President of the International Union for Conservation of Nature and Natural Resources (IUCN), having succeeded Dr. François Bourlière at the General Assembly in Lucerne in 1968. Professor Dorst is Vice-Chairman of the IUCN Survival Service Commission.

E.J.H. Berwick
Secretary-General, IUCN
Morges, Switzerland

IN THE EPIC TRADITION

Sir,

Congratulations on the issue devoted to "Two Great Epics of Asia, *Ramayana* and *Mahabharata*", (December 1967). I have just re-read your brilliant and unusual account of these two great Eastern epics. Would that more such studies were carried out for the benefit of all people proud of an undying and rich culture and tradition. Would a similar treatment of the Greek epics—*Iliad* and *Odyssey*—be possible in your magazine?

Jay Naidoo
Durban, Natal, South Africa

YOUTH 1969

Sir,

A brief word of thanks for the immense hope that your issue "Youth 1969" (April 1969) has brought to young people. Transcending the subjective aspects and particularities of the problem, this outstanding number foresees the profound transformation to which world civilization is already committed and shows how a new awareness to the problem has been awakened.

Jean-Paul Jacquet
Vernaison, France

WHEN THE EARTH SHOOK IN KHORASSAN

Sir,

Congratulations to Rex Keating for his vivid description in your February 1969 issue of the effects of the recent Khorassan earthquake in Iran. We spent two and a half months in the devastated area helping to assess and restore groundwater supplies, and can endorse heartily most of his observations and comments.

Nevertheless, the photograph on page 33 is misleading, for although the caption does not state that the fissures shown result directly from shock waves, this is clearly implied.

In this part of Iran, as elsewhere in arid territories, small cultivated areas along the bottoms of stream valleys have been laboriously terraced over the centuries into a series of flat or almost flat fields bounded by irrigation ditches and along their lower sides by earthen embankments locally known as *bansar*. Each *bansar* is surmounted by a ridge of earth 1-2 feet high, the function of which is to pond back rain or irrigation water so that the field behind may benefit by thorough saturation. Several ditches and *bansar* can be seen in the photograph. The original stream is canalized along the side of the valley and flanks the cultivated area so that water can easily be directed into the irrigation system. Under normal circumstances each field regularly receives its quota of water and is temporarily flooded to a depth of a few inches.

Your photograph (below left) shows not earthquake fissures, but an almost textbook example of a ramifying drainage pattern. Probably this formed over an extended period before the earthquake as a result of successive winter flooding of deserted land with consequent breaching of the *bansar* and development of drainage channels. If it can be shown conclusively that the pattern postdates the disaster, then, more interestingly, the effects can be attributed to a failure to stop the flow of irrigation water to the fields immediately after the shock, with consequent excessive flooding and rapid erosion of the soft, silty soil by the outrush of water through *bansar* breached by overflow.

We saw fissuring directly attributable to shock waves near the villages of Saliani and Sefidasht in the middle of the plain of Dashti Biaz, along the north side of which ran the course of the main fault. These fissures were arcuate or almost circular and in our opinion were caused by the shaking and compaction of the thick silts which here form the alluvium of the plain. This pattern bore no resemblance whatever to the ramifying pattern in the photo.

Your readers may be interested to see a photograph (below right) of the main fault-plane of the earthquake, which here has a vertical downthrow of about one metre and a lateral displacement of about two metres.

John B.W. Day
Principal Geologist

E.P. Wright
Principal Scientific Officer

Hydrogeological Dept.,
Institute of Geological Sciences
London, U.K.

FROM A 12-YEAR OLD MEDIEVALIST

Sir,

I read your December 1968 issue of the "Unesco Courier" entitled "Venice in Peril". I adore medieval clothes, songs, musical instruments, castles, weapons—in fact, everything in that period, especially the old way of speaking. I hate the more up-to-date versions of all these things. Sometimes I feel that I was born in the wrong century.

It made me really very sad to read your December number. It seems to me that all the old (medieval or not medieval) things are either disappearing or have already gone. What will this world be like in the year 2000? (I hope I'm not alive then!)

As the world grows older, people should be trying to restore beautiful old buildings and cities.

Because of this I have started a club called SVAMIT (Save Venice and Medieval Italian Tradition). The medieval Italian tradition bit is added because I hate the way beautiful old Italian cities are getting ruined by modern factories, oil rigs, and modern industry.

Anyway, we would love to know if there is any place that we could send the proceeds of our fêtes and collections to. We want Venice to stay the same marvellous, magnificent, beautiful city that it always has been. And even if this world develops into the horrid world that men in power (in the 20th century) want it to, we want Venice to always stay the same.

In our club we have medieval parties. We eat food that is prepared and served in medieval fashion. We speak in the old way and dress in the old way too. It is almost as good as being alive in 1600.

Anne Souter (aged 12)
London, U.K.

Contributions towards the preservation of Venice should be sent by cheque to the Bureau of the Comptroller, Unesco, Place de Fontenoy, Paris 7e, with a note indicating the purpose for which the money is intended - Editor.

Imp. GEORGES LANG, PARIS. IMPRIMÉ EN FRANCE. — Dépôt légal. 2e trimestre 1969 - C 1

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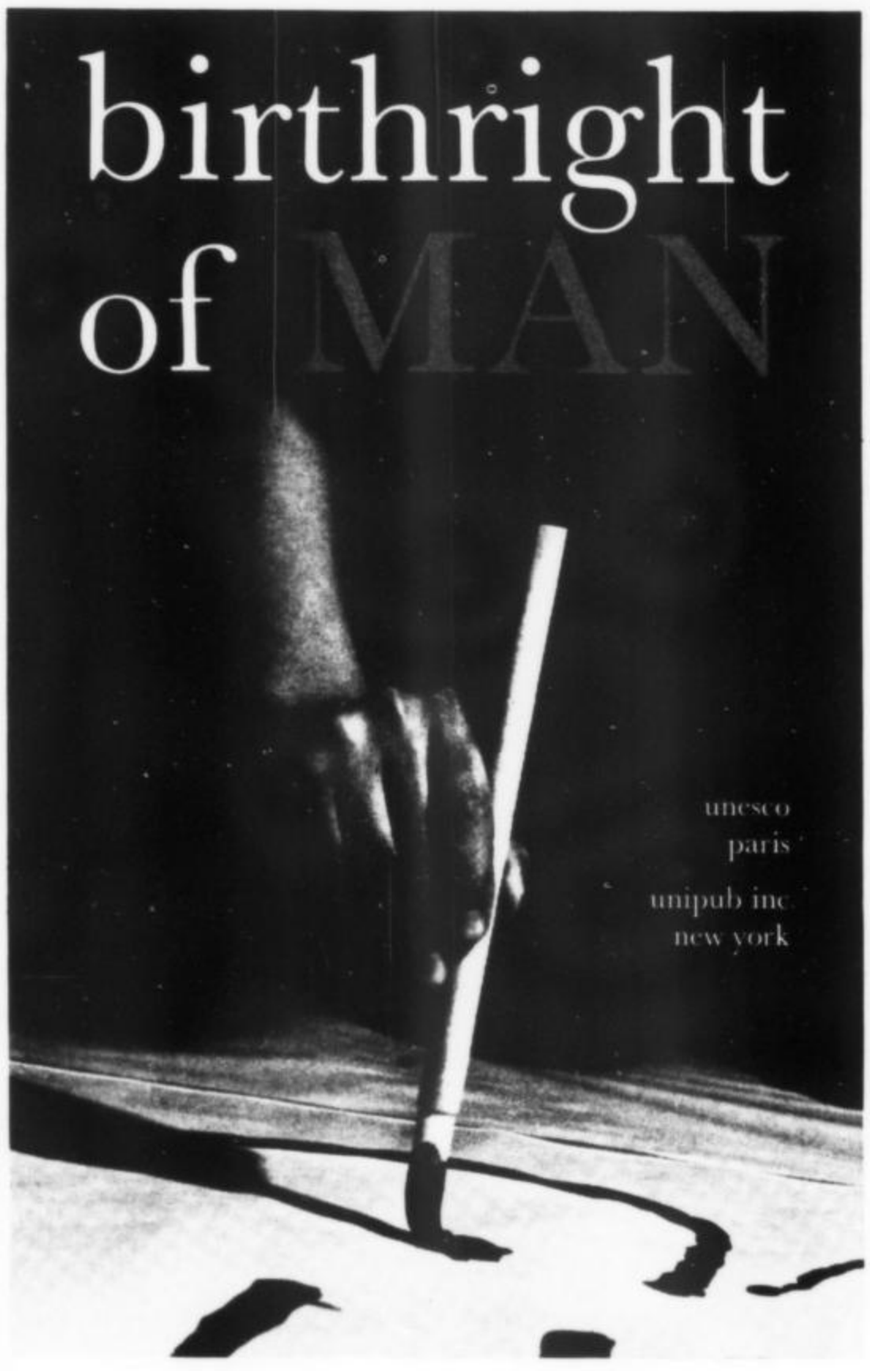

AN ANTHOLOGY OF TEXTS
ON HUMAN RIGHTS

prepared under the direction of Jeanne Hersch

"Birthright of Man", published by Unesco to mark the 20th anniversary of the Universal Declaration of Human Rights, illustrates how people everywhere, throughout the ages and all over the world, have asserted and claimed the birthright of man (selected passages published in the November 1968 issue of the "Unesco Courier").

■ Contains over a thousand fragments culled from every epoch between 3000 B.C. and 1948 A.D., the year the Universal Declaration was adopted.

■ Brings together texts from every continent, every latitude and longitude, from fable and tragedy, legislation and proverb, political treatises and ritual texts, from funerary inscriptions and popular songs.

■ Presents in language and expression assuming a multitude of forms the broad canvas of themes which have inspired the Universal Declaration: the human person, his relations with his fellow-men; the duties of those in power, the limits of powers, the conditions of legitimate rule; civil liberties and freedom of expression; the association of liberty and truth; social rights; education, science, culture; independence and national identity; universality, sources and ends of rights.

■ Illustrates how man in his self-search and self-revealing has claimed—for himself and others—the rights which should be his by birth.

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UTENSILS AS WORKS OF ART

With their love of beauty and creative skills, craftsmen of pre-industrial days turned even the most commonplace objects and utensils into works of art. Modern assembly-line products often sacrifice aesthetic qualities to demands of speed and quantity. The craftsman's appreciation of beauty is displayed in this wooden distaff stand with its graceful painted reliefs, carved by a 19th century artisan, Lazar Vasilyev, in the Nizhni Novgorod (now Gorki) region of the U.S.S.R. (see article page 25).

From the collection of the History Museum, Moscow
Photo © APN